DOCTOR WHO

A MARVEL MONTHLY

40P

OCTOBER No. 57

SPECIAL ALIENS ISSUE

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DOCTOR WHO

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DOCTOR WHO LETTERS

I've just read issue 55 and think its one of your best editions yet. I especially liked the feature on the fifth Doctor and the comic strip **End of the Line** was great.

My brother gets **Starburst** and the glossy extra pages in it are superb, I think it would make **Doctor Who Monthly** even better if it also had one or two colour pages. I for one would not mind paying about 10p extra.

I must congratulate John Nathan-Turner on his excellent work done in the last series. The new master is great but seems to lack the evil cunning that Roger Delgado portrayed him with. Why don't you have a William Hartnell issue seeing you've had the other three Doctors. Keep up the good work.

Peter Hale,
Emsworth,
Hants.

I'm just settling back after having read issue 55 from cover to cover, and a very gratifying experience it was too. The magazine has been excellent from the start, but at last, since issue 50 or so, it has truly found its own voice, with a perfect balance of articles. From now on, provided there are no massive alterations, you can take the superlatives for granted. One grumble though: please ask your design people not to incorporate pages with photographs on the centre fold, because I've yet to buy a copy in which one photograph on two pages has been properly aligned. Issue 55 has been particularly bad, with at least half of Patrick Troughton's face from page 38 intruding onto the Monoid on page 16!

The Ark summary couldn't have pleased me more, as I've been waiting for this story to appear for many moons. The photos are excellent – is that a real elephant? – and the plot synopsis is far better than that of **Tomb of the Cybermen** last month; but then again, the latter story is available as a novelisation. The episode guide continues to be first-class; when it's complete it will be even more comprehensive than Jean-Marc Lofficier's Programme guide – and the photograph of William Hartnell on page 27 is a classic! But where are the back page colour pin-ups? bring them back, I command thee!

I simply must comment on **The End of the Line.** I've always concentrated more on the articles than the comic strip, but this was outstanding. The ending was surprising, if not shocking, and very moving indeed, and gave us a very different perspective on the travels of the Doctor. This was undoubtedly the best tale since **Star-Beast**, but you haven't told us who wrote it! Credit where credit's due, I always say. . . Also, I wonder what you're going to do with the strip when Peter Davison takes over – surely he'll damage possible reprints of the Doctor in America, as they won't have seen him.

Rusl Davies,
W. Glamorgan.

I feel that I must defend the second serial in the last series – John Flanagan and Andrew McCulloch's **Meglos: The Last Zolpha Thuran.** This story has been criticised in the pages of the **Doctor Who** magazine and I believe that this story deserves credit.

Admittedly, the plot was fairly simple, but at least it could be followed and understood – unlike much of **Warrior's Gate.** The special effects were well done, like when the Gaztaks were walking beneath the Screens of Zolpha Thura, as was the make-up – especially the cactus-like skin on the face of Christopher Owen and Tom Baker. The story-line was presented credibly, with the conflict between the Savants and the Deons, and this was enhanced by some of the best performances in the season: Bill Fraser as Gen Grugger was suitably malicious and his side-kick, played by Frederick Treves, provided tremendous character-acting as the bumbling Lt Brotadac, whose Magpie tendencies led him first to pocket Meglos' redimensioner and then to spend the rest of the story after the Doctor's coat! Zastor (Edward Underdown) was as beautifully naive as Lexa (Jacqueline Hill) was narrow-minded. The supporting cast was also extremely good, especially Crawford Logan as Deedrix. But perhaps the best performance (performances?) was by Tom Baker who differentiated between the Doctor and his doppelganger very well indeed, but he did not overdo the role of Meglos.

In answer to the points raised by Dominic Kershaw from Guildford (or is it Betelgeuse?) Jacqueline Hill was playing a very different character in this story than she was between **An Unearthly Child** and **The Chase,** and Lexa was far more of a character part than Barbara Wright was fifteen years ago. John Nathan-Turner explained why the Meglos episodes were so short in issue 51, but in answer to his point that there were many unknown people "running around", I should like to point to the appallingly-choreographed fight sequences in **State of Decay** with lots of extras "running around" and fighting; at least the battle sequence in Episode Three of Meglos between the Gazteks and the City Guards was credible – the actors died as if they really meant it!

I admit that it was never explained how the Dodecahedron reached Tigella, but there was no indication that Meglos had sent it there, as Dominic claimed. The fact that the Dodecahedron HAD reached must just be accepted – perhaps it had fallen through one of those many freak wormholes in space with which Arthur Dent is so familiar. There are many unexplained phenomena in **Doctor Who** which go unnoticed – like why the Monitor in everyone's favourite story **Logopolis** was the last Logopolitan to perish when the entropy field over-ran his planet, so why the Dodecahedron one has caused so much concern I cannot understand.

The final point Dominic raised was why Lexa was finally killed off. Although this actual incident was executed (!) badly, the reason was that it marked the turning-point in Tigella's history. With the devout Deon leader dead, the Savants could lead the people to colonise the surface, as Caris (Colette Gleeson) had forever been suggesting.

I hope that these points help to show **Meglos** up in a better light. The only part of the story I found ludicrous was where the occupants of the TARDIS escaped the Chronic Hysteresis by repeating the cycle voluntarily, but as the Meglos/Doctor doppelganger said twice during the serial: "It's just beyond your comprehension."

Having said all this, **Meglos** was not the best story of last season but this is simply because its rivals were superb. Had **Meglos** been screened during, for example, the **Key to Time** season where its competition would have been minimal, I am sure it would have gained a much higher rating in your poll. Simply because the story won the "wooden spoon" in the ballot, do not dismiss **Meglos** as trash.

David Brawn,
Wellingborough,
Northants.

I was pleased to see that the **Star Profile** in issue 55 was devoted to Doctor Kit Pedler, whose recent death was a very tragic loss. I was watching a programme on BBC 1 called **Paperbacks** recently and Doctor Pedler was to have been on the panel of the programme. Due to his death Gerry Davies decided or was asked to take his place and he recalled that Dr Pedler was increasingly disgusted that when the public bought a product from a shop they were made to pay for a lot of excess packaging that they didn't want. Also once they had used the product they then had to pay for the dustmen to take it off their hands. Apparently, every time he bought a new shirt for instance, much to the distaste of the shopkeeper he would start to rip off the plastic packaging and take off the numerous pins, pieces of cardboard and plastic and leave them in an unceremonious heap on the shop counter, as he only wanted the shirt and wasn't prepared to pay for a lot of useless rubbish.

Martin Spellacey,
Partridge Place,
Highworth.

4 *Apology: "End of the Line" was scripted by Steve Parkhouse, drawn by Dave Gibbons and edited by Alan McKenzie. We apologise for the missing credits.*

GALLIFREY GUARDIAN

LINING UP FOR THE NINETEENTH SEASON

On July 29th (Royal Wedding Day) the cameras in studio 8 at the BBC Television Centre started rolling again for **Doctor Who.** After almost a two month break following completion of *The Visitation* during which time Peter Davison was busy recording the next session of his comedy series **Sink or Swim,** the production team were once more back in action for the third story, *Kinda,* by Christopher Bailey. In the director's seat was Peter Grimwade whose serials for last season, *Logopolis* and *Full Circle,* came first and third respectively in the **Doctor Who Monthly** Season survey. Designing the sets for *Kinda,* set on the planet Deva Loka, fell to Malcolm Thornton who worked with Peter Grimwade on *Logopolis.*

The guest stars for this story are Richard Todd, Nerys Hughes (of **The Liver Birds** fame) and Mary Morris who turned in a magnificent performance as Number Two for the well-remembered surreal episode of **The Prisoner:** *Dance of the Dead.*

Kinda will be screened third in transmission order next season after **Four to Doomsday** and the opening story of the season *Castrovalva.*

Taking up where *Logopolis* left off *Castrovalva* is also from the pen of Christopher H. Bidmead, so expect some good continuity. Director for this story will be *Fiona Cummings* whose track record in fantastic television includes several episodes of the popular space opera **Blake's 7.**

With story five now confirmed as *Black Orchid* the only question marks left on the season now are stories six and seven which are expected to be fully commissioned shortly.

WANDERER'S RETURN

Following a fierce campaign of letter writing by ardent fans of the Doctor's mechanical friend, K-9, after it was announced he was being dropped for the series last summer, the BBC are delighted to be able to announce his return later this year. But not to **Doctor Who.**

For the first time in the history of the programme, **Doctor Who** is spawning its own spin-off production.

This fifty-minute special show will be produced by John Nathan-Turner and is scheduled for screening around Christmas time. The voice for K-9 will be supplied by John Leeson but perhaps the best news of all lies in the identity of K-9's new mistress. Elisabeth Sladen, acknowledged by many as the best female **Doctor Who** companion of all time, will re-assume her role as journalist Sarah Jane Smith.

Provisionally titled **Sarah and K-9** this drama production is intended as a pilot to gauge audience reaction and ratings to the notion of a **Doctor Who** spin-off. If results are successful then John Nathan-Turner is hopeful a full series of half hour programmes will be possible for autumn 1982.

MIDWEEK SLOT FOR NEW SERIES

In an astonishing break with a tradition going back over eighteen years **Doctor Who** is leaving its time slot on Saturday afternoons/ evenings.

As from the start of *Castrovalava* in January **Doctor Who** will be on twice weekly around the seven o'clock slot on BBC 1.

This decision was made by the new Controller of BBC1, Alan Hart, in a bid to get peak-time ratings for the programme which did not fare as well as it might have done last season when it was put on at the very early time slot of five o'clock.

In the past science-fiction programmes like **Star Trek, Blake's 7** and ITV's **Sapphire and Steel** have done very well from having been sited into the seven-till-eight viewing hour which is judged to be prime time by ratings analysts. Promotion indeed.

TARGET REGENERATION

With their dispute with The Writers' Guild now settled Target Books, part of the W.H.Allen Publishing group, are now back in the **Doctor Who** market with a vengeance. Despite their several months in the publishing doldrums Target are now confident they can get enough paperback books out by Christmas to make their track record for the year as a whole more impressive than it might have otherwise been.

Current listings from the company indicate that September will see the first new paperbacks since *Enemy of the World* came out in April. *State of Decay* by Terrance Dicks will be first off the mark with the two volume *Programme Guide* following shortly behind complete with corrections and amendments to the errors compounded in the hardback editions. In October/November comes the first *oldie* book; *An Unearthly Child* by Terrance Dicks which is, of course, the novelisation of the very first **Doctor Who** serial.

Then in November comes one of the most eagerly awaited works *Warriors' Gate* penned by the author of the television story Steve Gallagher.

Whether or not this adaptation will explain all the strange events of that serial is a secret Steve Gallagher is not revealing at present. But whatever the case the book will be a much appreciated tome from those, like myself, who are still unsure if what they saw is what they think they saw. . .

MATRIX DATA BANK

Compiled by Jeremy Bentham.

Doctor Who Monthly's coverage of the Cybermen in recent issues seems to have sparked off a mini wave of Cyber-mania among quite a few of you judging by your letters. While some are still debating the chicken/egg issue of Telos versus Mondas reader Jennifer Gittings from Scarborough in Yorkshire has written to ask how many Cybermen were made for each story and why the constant changes in their appearance.

The Tenth Planet was the first Cyber-serial and for that production no less than seven suits were put together of the cloth-faced Mondas Cybermen who met their doom from radiation poisoning. Unfortunately, from the production side these suits were very cumbersome and heavy resulting in many an actor keeling over and fainting from sheer heat exhaustion experienced from working under hot studio lights for many hours.

The costumes were re-designed for the next story, The Moonbase which was the simplest but most effective versions of Cybermen in action. With fibre-glass head masks and silver one-piece suits with three fingers the numbers of Cybermen incremented to eight mainly because the costumes were so easy to make. With a little extra piping and some repainting these versions were used again for **Tomb of the Cybermen** when numbers swelled to an all-time record of ten, one of which was the giant Cyber-Controller, distinguishable by having no chest unit and an enlarged cranial dome.

For **The Wheel in Space** the costumes were radically re-designed. Although the **Moonbase/ Tomb** versions had been light, the head-enclosing mask was still suffocating to wear. Hence the new masks did away with the closeable mouth flap and the familiar tear-drop holes were drilled in to give the actors a wider circulation of air. The **Wheel** costumes were quite complex with an intricate system of ridges and junction links replacing the familiar piping on the arms and legs. Because of this complexity only two of these costumes were made with trick photography providing the 'army' of space walking Cybermen for its last few episodes and so six Cybermen costumes were commissioned using wet suits as a base. The head mask was re-moulded on the insistence of the Costume supervisor who felt unhappy with the original masks.

The Alistair Bowtell Effects Company re-designed the Cybermen for their last, to date, screen appearance in **Revenge of the Cybermen.** Although the basic mask and wet suit principle from **The Invasion** was retained the new Cybermen were made to look more solid and 'chunky' by the re-introduction of piping and by the addition of corrugated arm and elbow joints. Five such outfits were made for this story, one of whch was given a silver and black livery to suggest its rank of Cyber-leader.

Eleven year old Sylvia Finch from Exeter is obviously a profound believer in female equality and wants to know why so few women are on the production side of **Doctor Who.**

In all fairness a lot of women do work on **Doctor Who** usually in the areas of make-up and Costumes which is a very strong female preserve at the BBC. The respective assistants assigned to the producers and directors are more often than not women and indeed it is worth noting that the very first producer of **Doctor Who** was a woman, Verity Lambert, who has gone on to become one of the most successful executives in British television today.

It is true that only one woman has ever written for **Doctor Who**, namely Lesley Scott who co-authored the 1966 story **The Ark** but this is mainly due to the paucity of female script-writers as a whole, not to mention script-writers who are adept at penning science-fiction serials.

On the director's circle there have been a few women to work on **Doctor Who.** Julia Smith directed **The Smugglers** for William Hartnell and **The Underwater Menace** for Patrick Troughton while Patricia (Paddy) Russell handled **The Massacre, Invasion of the Dinosaurs,** the classic tale **Pyramids of Mars** and **Horror of Fang Rock.** Next season too will see Fiona Cummings in the director's chair for the debut story of Peter Davison, **Castrovalva.**

An eager fan of the last story, **Logopolis,** Norman Baxter from Lyme Regis in Somerset has enquired why no mention was given to the actor playing The Watcher – the white masked mid-stage between Doctors Baker and Davison. As far as television is concerned an artist is only usually credited if he or she had a speaking part in a production. If, by contractual arrangement, every extra, walk-on and back-ground figure had to be given a mention then the credits sequence for something like **The Dalek Invasion of Earth** or **The Sea Devils** would end up lasting as long as the end graphics for **Superman The Movie.**

Sometimes non-speaking roles are credited as a courtesy – such as Peter Davison being billed for **Logopolis** but there is no hard and fast obligation for this.

Damien Rollason from Maine in the United States of America is planning to visit Britain in October and has asked if the **Doctor Who** exhibition at Madame Tussauds in London is still open.

The Exhibition was scheduled to close in March this year but proved to be such a crowd drawer that its season has been extended to the summer. Summer seasons tend to and in October – which is when the two BBC **Doctor Who** Exhibitions at Blackpool and Longleat will shut – so I cannot be sure if the Tussauds display will be open when you arrive. Your best advice, Damien, would be to ring Tussauds when you get over here.

A keen fan of screen visual effects Trevor St. John from Coningsby in Lincolnshire is curious as to know why animated optical effects are not used in **Doctor Who** in the same way that they are used in feature films and American science fiction series. Surely, he says, the BBC must have access now to the same equipment the American producers had back in the 1960s.

As those of you who have read the Whitfield/Roddenberry book, **The Making of Star Trek**, will know the optical effects (laser beams, transporter glows, energy fields etc) for shows like **Star Trek, Lost in Space** and **The Outer Limits** were put onto the film footage in the post-production phase using a device called a triple-head Printer. Although the finished effects were good the device is very expensive and few exist outside the shores of the USA. Even a British film like the Hammer adaptation of **Quatermass and the Pit** had its optical effects dubbed on in America.

Most of **Doctor Who** is recorded on video tape and not film as was the case with the above listed shows. Thus the need for a device like a Triple-head Printer does not arise. However, the BBC is virtually the world leader in what it can do with electronically recorded material. Equipment like the **Quantel** Image Processor, the new generation of Colour Separation Overlay machines plus all the various effects and shape generators means that the **Doctor Who** directors have very restrictions in terms of relating effects that they imagine to what is technically possible. It is only ever the inhibiting factor of time that can make some effects look less convincing than they could be.

Eagle-eyed reader Paul Holymann from Putney, London has spotted the title **Sealed Orders** by Christopher Priest crossed out on the production schedule board seen in the photograph of John Nathan-Turner's office from the book **A Day with a TV Producer.** Paul has asked if this was the Christopher Priest, the science fiction author, whose latent novel **The Affirmation** was reviewed in a recent edition of **Starburst** magazine. If so, he goes on, why was the story never made.

To answer the first part, yes the two Christopher Priests are one and the same and it is not unknown for celebrated writers to pen scripts for television. Harlan Ellison and Theodore Sturgeon wrote for **Star Trek** while Tanith Lee's episode from **Blake's 7/** *Sarcophagus*, was so successful that she has had a story accepted for the current season.

Sealed Orders by Christopher Priest was one of the casualties for last season's **Doctor Who** but this was not another *Shada* situation. Altnough only seven shows actually appear finally on screen, many more scripts and story ideas are commissioned by a producer than ever reach the studio production stage. Sometimes as many as twenty or more story synopses are read through before the final selection for scripting is made. A story may be judged impossible to make when the rehearsal script is finally delivered or, as was the tragic case with *Shada*, it may be production difficulties during recording that can dictate a serial's making.

Finally for this month a query from Liverpudlian John Fletcher who wants to know if Davison's Doctor will retain the sonic screwdriver. Obviously details about the new season from a plot point of view are not going to be revealed just yet, but certainly there is a feeling amongst those involved with the making of the new **Doctor Whos** that the Doctor of recent years has been too invincible, and that part of that invincibility derived from the ubiquitous Sonic Screwdriver which would do anything from detonating booby traps to burning through metal. So do not be too surprised if the new Doctor makes better use of his wits rather than any mechanical gadgetry.

THE **DOCTOR**, HOLIDAYING AT THE **FESTIVAL OF FIVE PLANETS** IN A DISTANT SOLAR SYSTEM, HAS MET AN ALIEN SCIENCE-FICTION WRITER CALLED **DOCTOR ASIMOFF**. THE TWO DOCTORS ARE INVITED ON A HAIR-RAISING FLIGHT WITH ONE OF THE **FREEFALL WARRIORS**, A TEAM OF BIZARRE STUNT MEN... SUDDENLY, THEY FIND THEMSELVES UNDER ATTACK BY SHIPS FROM A REBEL PLANET...

WE'RE HIT! I'LL HAVE TO TRY AND MAKE LANDFALL ON ONE OF THE ASTEROIDS!

I-I JUST HOPE WE DON'T **BREAK UP** BEFORE TOUCHDOWN! I'M EXPECTED BACK AT THE FESTIVAL FOR **LUNCH**!

HONESTLY, DOCTOR ASIMOFF ...CAN'T YOU THINK OF ANYTHING BUT YOUR **STOMACH**?

WH-WHAT'S A STOMACH?

HOLD TIGHT! IT'S GONNA BE A **ROUGH LANDING**!

WHAT'S THE **ATMOSPHERE** LIKE ON THIS ASTEROID?

MY FLIGHT MAP SAYS IT'S THIN... BUT BREATHABLE...

THEN I SUGGEST WE GET **OUT** AND HAVE A LOOK AT THE DAMAGE!

MACHINE-HEAD, THE FREEFALL WARRIOR'S ACE FLIER IS NONE TOO PLEASED WITH WHAT HE SEES...

LOOK AT THAT! **WEEKS** OF PREPARATION SHOT TO BITS! I'LL NEVER LIVE IT DOWN!

DOESN'T LOOK TOO HOPEFUL, DOES IT?

OH, MY! I HOPE WE'RE NOT GOING TO BE **MAROONED** HERE!

GO ON... RUN FOR YOUR LIVES, YOU CHICKEN-HEARTED CREEPS!

JUST WAIT 'TIL I GET BACK IN THE AIR... I'LL MAKE 'EM **PAY** FOR THIS!

THAT MIGHT BE A TALL ORDER, OLD CHAP... THEY LOOK AS IF THEY MEAN BUSINESS!

YEAH... WELL **I** MEAN BUSINESS, TOO! I GOT THREE GOOD BUDDIES WHO CAN **OUT-FLY** ANY RAIDER IN THE SYSTEM... AND THAT'S A **FACT**!

HEY, BIG-CAT... MACHINE HEAD HERE! WE'VE BEEN SHOT DOWN IN THE ASTEROID BELT ...CO-ORDS 37=264, AND LISTEN...

THERE ARE **RAIDERS** HEADING FOR THE INNER PLANETS!

RAIDERS! COME ON, BOSS MAN... LET'S GO **GET 'EM**!

BIG CAT TO MACHINE HEAD... RELAX AND LEAVE THIS TO US! **WE'RE ON OUR WAY**!

THERE'S NO TIME TO CONTACT THE **MILITARY**, SO WE'LL HAVE TO HANDLE THIS ONE **OUR-SELVES**!

...WHEN WE GET UP THERE, STAY CLOSE ...GO STRAIGHT AND FLAT OUT BUT **NO** FANCY FLYING... OR I'LL PERSONALLY **SKIN YOU ALIVE**!

LET'S GO!

DOCTOR WHO AND THE FREE FALL WARRIORS

AS THE WARRIORS STREAK AWAY FROM THE FESTIVAL PLANET...

SECTOR 14 STEWARD TO FESTIVAL ORGANISER... THE FREEFALL WARRIORS HAVE TAKEN OFF!

THEY'RE HEADING FOR A **DOMESTIC SPACE-LANE**... SHOULD BE AMONGST THE TRAFFIC ANY MINUTE!

Editor: Alan McKenzie Scripter: Steve Parkhouse Artist: Dave Gibbons

IN THE FESTIVAL ORGANISER'S OFFICE...

THIS COULD BE A POTENTIAL **DISASTER**!

FESTIVAL ORGANISER TO FREEFALL WARRIORS ...RETURN TO DOCKING BAY **IMMEDIATELY**!

YOUR PRESENT FLIGHT PATH IS **UNAUTHORISED**!

YOU FURRY-FACED **DELINQUENT**! WE DIDN'T HIRE YOU TO TERRORISE THE SPACE-LANES, YOU KNOW!

LISTEN, PAL ... I DON'T HAVE **TIME** TO GO THROUGH THE PROPER CHANNELS!

THIS **WHOLE PLANET** COULD BE IN DANGER ...SO GET OFF THE AIR AND LET **ME** HANDLE IT!

IN THE PEACEFUL BYE-WAYS OF THE INNER SYSTEM, SUNDAY DRIVERS CRUISE IN ORDERLY LANES, BLISSFULLY **IGNORANT** OF THE **DANGER** THAT THREATENS THEM...

Ford

UNTIL ...!

KRRAAAAM!

WRROOOARK!

WH- WHAT WAS **THAT**??

THAT QUESTION IS ECHOED BY THE PILOT OF A T.V. **OUTSIDE BROADCAST UNIT**...

5 PLANETS TV

VOOOOOOOOOOM!

WH- WHAT WAS **THAT**??

THAT WAS THE **FREEFALL WARRIORS**! AND IF YOU WANT TO **LIVEN UP** THIS AFTERNOON'S T.V. PROGRAMMES, I SUGGEST YOU GET **AFTER** THEM!

MEANWHILE, BACK IN THE ASTEROID BELT, THE DOCTOR IS DOING HIS BEST TO **PATCH UP** MACHINE HEAD'S BATTERED CRAFT...

MAN, THIS IS THE LAST TIME I GET INVOLVED WITH THIS FESTIVAL THING...IT'S A WASTE OF TIME! WHY DO I DO IT?

I SHOULD KNOW BETTER! I NEVER LEARN! THIS IS GONNA COST ME PLENTY ...MY SHIP, MY JOB...**EVERY-THING!**

WHY DO I GET INVOLVED WITH THESE PEOPLE? I WAS QUITE HAPPY PLAYING THE SPACE-RAIDERS MACHINE! WHEN WILL I EVER LEARN?

THE NEXT TIME I NEED A HOLIDAY, I'LL JUST STAY IN THE TARDIS AND **HIBERNATE!**

OH, DEAR! HOW DID I EVER GET INVOLVED IN ALL THIS? I'VE MISSED MY LUNCH AND I'M SO NERVOUS, I CAN HARDLY TAKE NOTES AT ALL!

NEXT YEAR, I'M STAYING AT HOME WITH MY **AUNTIE!**

WHAT'S THE **VERDICT**, DOC? HURRY UP, WILLYA ...I'M GETTIN' **JUMPY!**

WELL, THERE'S NO REAL DAMAGE TO THE MAIN ENGINES ...BUT ONE OF THE **BOOSTERS** HAS BEEN KNOCKED OUT...

YOU'LL JUST HAVE TO FLY A LITTLE MORE **SLOWLY!**

GREAT! LET'S GO!

JUST A MINUTE... WHAT ARE YOU GOING TO DO?

WE'RE GONNA **CATCH UP** WITH THOSE RAIDERS AND **ZAP 'EM!**

WHAT ELSE?

I'LL DO THE FLYING... **YOU** DO THE SHOOTING ...OKAY?

Y-YOU MEAN THIS CRAFT IS **ARMED?**

YOU BET! TWO SIDE-MOUNTED HEAVY CALIBRE ARGON **FLASHFIRES!** ARMED AND **READY!**

BUT THE REBEL RAIDERS HAVE ALREADY REACHED THE INNER SYSTEM AND ARE NOW STARTING THEIR **DECELERATION PROCEDURE** ...

RAIDER LEADER TO ALL RAIDERS... SHUT DOWN MAIN BOOSTERS AND **ARM** YOUR MISSILES!

FIRST STRIKE COMMENCES **TWO MINUTES** FROM NOW!

RAIDER FOUR TO RAIDER LEADER-- SCANNERS INDICATE THREE **FAST-MOVING CRAFT** AHEAD ON **COLLISION COURSE**!

WHAT? WHO WOULD BE SO **CRAZY?**

GUESS WHO!

WHUMP!

GO GET 'EM, WARRIORS! **EVERY MAN FOR HIM-SELF!**

THE WARRIORS' **ANDROID** FLIER, **COOL BREEZE**, IS FULLY INTEGRATED WITH HIS CRAFT...

...AND WHAT'S MORE, HE CAN **VIBRATE** HIS MOLECULES TO THE POINT OF **DISSIPATION**...

HUH? THE SHIP'S **DISAPPEARING**!

...AND THEN **RE-ASSEMBLE** BEHIND A PURSUER AND **BLAST** HIM FROM THE SKY!

AAARGH!

TO THE T.V. CREW, OUT ON THE FRINGES OF THE BATTLE, IT'S A **GIFT FROM THE GODS!**

ARE YOU GETTING ALL THIS, HARRY?

I'M GETTING IT! **I'M GETTING IT!**

FOR **BRUCE**, THE WARRIORS' BATTLE-SEASONED VETERAN THE SKIRMISH IS LITTLE SHORT OF CHILD'S PLAY...

HIS CRAFT IS A THINLY DISGUISED **SUNRAKER**, DESIGNED TO WITHSTAND THE PRESSURE AND HEAT OF A **STAR!**

ONE PLACE WHERE NO RAIDER WOULD **DARE** TO FOLLOW!

SOME WORK-OUT THIS IS! I AIN'T EVEN WORKED UP A **SWEAT** YET!

THE FESTIVAL THRONG CHEERS IN JOYFUL RELIEF AS BRUCE DOWNS ANOTHER RAIDER...

COME ON, THE WARRIORS!

THEY'RE WINNING **HANDS DOWN!**

BUT THEIR JOY SUDDENLY TURNS TO PANIC, AS TWO RAIDERS WHO HAVE SOMEHOW EVADED THE WARRIORS...

...STREAK ACROSS THE SURFACE OF THE FESTIVAL PLANET!

IN A SINGLE DEVASTATING STRIKE, PART OF THE FESTIVAL COMPLEX DISAPPEARS IN A HUGE EXPLOSION...

KABOOOMPFF!

AND THE HELPLESS THRONG FLEES FROM THEIR T.V. SCREENS --FOR THE ENTER-TAINMENT HAS BECOME HARSH REALITY!

BUT EVEN AS THE RAIDERS PREPARE FOR A SECOND PASS, A THIRD CRAFT SLIPS IN BEHIND THEM...

A CRAFT ARMED WITH A PAIR OF DEADLY LOOKING CANNONS!

WE'RE IN LUCK! THEY DON'T KNOW WE'RE BEHIND 'EM!

I'LL LINE 'EM UP FOR YOU--YOU'VE GOT TO HIT THE BUTTON JUST RIGHT!

IT'S JUST LIKE A SPACE RAIDERS GAME, DOCTOR...LINE UP THE LITTLE ARROWS ONTO THE TARGET...

GOODNESS GRACIOUS! THIS IS SO EXCITING!

IS THIS THE RIGHT BUTTON?

KLIK!

FWAAM!

THAT'S A DEFINITE *HIT!*

THE LAST RAIDER **FLEES** FOR HOME... AND THE WARRIORS TOUCH DOWN TO A CHEERING WELCOME!

THOSE WARRIORS ARE THE **GREATEST!**

I'M GOING TO **BE** ONE ...WHEN I **GROW UP!**

HEY! THESE PEOPLE REALLY **LIKE** US!

HOW DOES IT FEEL TO BE A **HERO**, DOC?

ABSOLUTELY WONDERFUL! I'M TAKING A **PICTURE** OF ALL THIS...OTHERWISE AUNTIE WILL **NEVER** BELIEVE ME!

HEY, DOC! NOW **WE'VE** GOT TO RIDE WITH **YOU**, IN YOUR TIME MACHINE ...OR WHATEVER ...**REMEMBER?**

I THINK YOU'LL FIND THE TARDIS A LITTLE **TAME** BY COMPARISON! BESIDES, THE DOCTOR AND I HAVE HAD **ENOUGH** EXCITE-MENT FOR ONE DAY...

ISN'T THAT RIGHT, DOCTOR?

THAT'S RIGHT, DOCTOR ...NOW...WHERE **WERE** WE?

WELL, I WAS JUST ABOUT TO START ON THE STRAWBERRY ICE-CREAM...AND YOU WERE ABOUT TO TELL ME THE **PLOT** OF YOUR LATEST **STORY**...

Qrrxtl

SODAS SHAKES ICES MALTS

THE END.

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Right: *The Daemon Azal, played by Stephen Thorne.* Far right above: *The Doctor* (Jon Pertwee) *is trapped by the Morris men who serve the Master.* Far right below: *The Doctor finds himself looking down the business end of a revolver, when he is captured by the servants of the Master.*

THE DOCTOR WHO ARCHIVES

EPISODE ONE

Devil's End. The very name sends a shiver up the spine. Since the time of pagan man the cavern and the surrounding districts have been linked with the unearthly, the occult. And even the complacency of the 20th Century can offer no protection against the super-natural power looking over this place. It is April, 1977 and as a raging storm howls over the rural Wiltshire village one pitch black night, a man, returning home late, encounters a spectre of evil in the church graveyard. . . and pays the price.

A heart attack is Doctor Hawkin's summation of the man's death when the body is found the next day and despite claims by the local 'white witch' Olive Hawthorne that this was an omen of impending disaster, the case is pronounced closed. For in any case, the villagers have a far greater topic of interest at present. Not far from Devil's End an archaeological dig is in progress to plumb the secrets of an ancient, oval barrow; the Devil's Hump, believed by Professor Gilbert Horner to contain the treasure of a Bronze Age warrior chief. Ever the showman, and eager to publicise his new book, Horner has deliberately planned the excavation such that the actual opening of the burial chamber will occur at midnight. For it is April 30th; Beltane, greatest occult festival of the year. To mark this occasion full coverage is being given to the proceedings by the BBC who have set up an outside broadcast unit to televise live the moment of entry and the events beforehand.

It is one of these programmes which brings the dig to the attention of the Doctor at UNIT H.Q. Watching with Jo, Yates and Benton in the Duty Office, he is alarmed by the ringing of several mnemonic bells in his memory at the mention of such words as Beltane, Devil's End and the current Age of Aquarius. The four watch keenly as Miss Hawthorne attempts to gatecrash the recording with her warnings of doom and devastation should the barrow walls be breached. When her words prove futile and she is unceremoniously 'chopped', the Doctor swings into action. Seizing Jo by the hand

WE LOOK BACK AT THE THIRD DOCTOR'S ADVENTURE

THE DAEMONS

he rushes off to the garages, and to 'Bessie'; destination, Devil's End.

With darkness both physical and spiritual gathering about the village, Miss Hawthorne has gone to the vicarage to seek an ally in the newly arrived priest Mr Magister, in truth the Master. When his attempts to hypnotise her into submission fail due to her strong will, he has her forcibly restrained by Garvin, the verger, and imprisoned in the vestry.

After a long and strangely obstacle-ridden journey, the Doctor and Jo are, at long last approaching the Hump. But their passage through the village is noted by the Master who has many of the local menfolk under his domination. Dressed in the robes of a satanist priest he is presiding over a sabbat to call up The Dark One; the Horned Beast. As the ritual incarnations rise to a climax the first chimes of midnight strike from the church clock. The tones are heard by the Doctor too, spurring him to greater haste. In a fury of movement he hurtles past the bevvy of BBC technicians and dives down the tunnel leading to the inner chamber. But he is too late. With a final heave Horner dislodges the stone and a hurricane of sub-zero temperature erupts from the gaping maw. Stumbling in the wake of the icy blast Jo forges her way into the narrow tunnel and with the camera still running millions of viewers glimpse the mask of horror on her face as she sees the bodies of Horner, the cameraman and the Doctor, all still and lifeless.

EPISODE TWO

Down in the cavern the Master is exultant at the release of the wave of psionic energy. As his disciples quail in horror before the realisation of what they have done, one of them points to a corner of the cavern. Its eyes glowing red in the shadows, Bok, the stone gargoyle is slowly coming to life. Concluding the awakening ceremony, the Master instructs his servants to say nothing of what they have seen, and then in communion with the force he has released, he appoints a merked flagstone in the cavern floor as the venue for their meeting.

Having witnessed all the televised happenings at the dig, and with the Brigadier absent for the night, Yates and Benton are making telephone enquiries of their own to ascertain the facts. A while later Yates receives a call from Jo at ►

the village pub. Although Horner and the cameraman are dead the Doctor is apparently alive though in a very deep coma. Acting on his initiative he instructs Benton to prepare the UNIT helicopter for flight as soon as dawn breaks. From the BBC the Sergeant in unable to learn anything significant — their team is heading back to London as fast as the vans can go.

With Benton at the controls the UNIT chopper quickly covers the distance to Devil's End, but as they overfly the barrow an incredible picture meets their eyes. Beside the Hump they see the crushed body of the village policeman and leading away from him into the shelter of the woods a set of marks in the ground . . . like giant hoofprints.

The 'copter lands on the village green and while Yates comforts the frightened Jo, Benton volunteers to make a reconnaisance of the area. Passing the church the burly sergeant hears faint cries for help coming from within. He rescues Miss Hawthorne but the pair are forced to seek refuge in the cavern when Garvin, armed with a shotgun, enters the vestry. Tackling the verger Benton is about to overpower him when his foot touches the marked flagstone on the cavern floor. His body is racked by spasms of energy enabling Garvin to recover the advantage. But as he leads Miss Hawthorne and the groggy Sergeant out of the building the sky overhead assumes a reddish tinge and tremors shake the village. Fighting to keep his balance Garvin beholds the image of a giant horned figure striding towards him, gradually shrinking as it approaches. He fires uselessly at it but is incinerated by the rising heat being generated. Benton and Miss Hawthorne escape un-noticed. A mile or so from the village a van is on the approach road when it begins to quiver violently. The driver makes a hasty exit just as the vehicle explodes into flames. Looking up the driver notices a peculiar hissing noise in the air, and a wide tangent of burnt ground stretching away to either side of him. Devil's End has been sealed underneath a domed-shaped heat barrier!

The waves of heat have brought the Doctor back to conciousness and to the astonishment of Bert the publican, is now down in the bar listening to Miss Hawthorne's description of recent events. Deciding he has unfinished business at the Hump he and Jo set off unaware that their movements have been monitored. The Master is surprised to learn that the Doctor is still alive and immediately prepares to rectify his error. He closes his eyes in deep concentration. Up at the barrow the Doctor is pointing out to Jo a tiny spaceship located on the floor of the burial chamber. He is about to explain that the ship is no mere model when a growling roar announces a new peril. Fully animated now Bok enters the chamber, poised to attack

EPISODE THREE

The Doctor wards off the creature using an iron trowel as a magical defence. Linked to the principles of psionic science which became magic on Earth, the creature accepts the mystic shield and to the Master's telepathically communicated fury, Bok retreats. Thwarted in this campaign the Master decides to speed up his plans.

Some time later two meetings are taking place in the village. The first is the Doctor's attempt to explain matters to his friends. With the aid of slides and books from Miss Hawthorne he shows them how so many ancient gods and devils from the past had horns as a symbol of power. This characteristic plus the powers they use is common to only one species in the Universe; the Daemons; god-like beings, far above any traditional concepts of good and evil, who strive to help other races but on their own terms. In a sense they experiment with species — teaching them and finally evaluating them. If the experiment is a success then the power of the Daemon left on the planet is passed on to one of the indigenous population — if not, the people are destroyed. There will be three manifestations of the demon, one of which has passed, and on the third the judgement will be made. Domination by the Master or total destruction. A walkie-talkie message informs Yates that the Brigadier has arrived at the heat barrier with a squad of troops plus the mobile H.Q. vehicle. So the first priority then must be to get reinforcements, and that means cleaving a gap in the barrier. Once more the Doctor and Jo drive off in 'Bessie'.

The Master, meantime, has gathered all the menfolk of Devil's End together at the Squire's residence. There, with the aid of Bok and the timely execution of the Squire, he has terrorised the villagers into obeying his every command. He is about to dismiss them for now when word comes to him of the Doctor's last movements. Stepping aside he summons forward one of the villagers, Girton.

Minutes later Yates notices Girton climbing into the UNIT helicopter and rushes out to stop him. But the man is possessed with psionic energy and knocks the captain to the ground. With a whine of engines, the chopper lifts into the air and speeds off in pursuit of the Doctor and Jo. Captain Yates recovers and, spotting a motor cycle, takes it and follows in the wake of the 'copter. Up ahead the first thing the Doctor is aware of is a sudden woosh of air as the machine buzzes the car almost decapitating Jo and himself. It quickly becomes apparent that the helicopter is herding them in one direction and Jo's eyes widen in horror as she realises they are being driven straight towards the heat barrier.

At the last split second, and with a cry of "Hang on!" the Doctor swings 'Bessie' into a sharp turn at the same time

slamming on the brakes. The car screeches safely to a halt, though Jo is flung from her seat in the violent swerve. Without the same manoeuvrability the helicopter is unable to bank in time and from the other side of the barrier the Brigadier watches with a mixture of relief and concern as £20,000 of UNIT money goes up in smoke. Leaving Captain Yates to drive the concussed Jo back to the village in 'Bessie', the Doctor outlines a technical diagram to UNIT engineers for a machine to drain the energy from the barrier. But even as the technicians strive valiantly to comprehend the dazzling scientific principles being explained to them, a dull booming resonance fills the air coupled with a faint shaking of the ground; the second manifestation.

EPISODE FOUR

In the cavern beneath the church the Master is speaking alone with the demon he names as Azal. He pleads his case that as a Time Lord with a superior mind and a stronger will, he should be given the demon's powers that he might rule the Earth people and help them to fulfill their purpose. But the creature declines to commit any judgement at this stage, indicating its wishes to talk with the Doctor as well. Then with a final warning that the last appearance could herald doomsday for mankind, the demon once more diminishes itself to microscopic size with the customary release of heat energy. The Master, determined to prevent a meeting between Azal and the Doctor summons Bert the publican and hands him a high-velocity rifle. . .

Despite the strong sedative given to her by Doctor Hawkins, Jo's slumber is disturbed by the Earth tremors announcing Azal's departure. Her mind confused by the concussion and the effects of the drug, she remembers the Doctor's words about the danger being in the cavern and she makes her way in a state of delerium to the church. Downstairs in the pub Mike Yates notices her absence and spots her entering the vestry. He charges after her, eventually joining her in the darkened sanctum. He is about to lead her back to safety when they hear voices coming from the vestry. The Master is calling his congregation together for the final sabbat. They are trapped.

His attempt to gun down the Doctor en route back to the village having failed (thanks to the Time Lord's quick reflexes) Bert reports back to the Master who in turn issues further instructions. A while later, and on foot now, the Doctor arrives back at Devil's End in time to see a group of Morris Dancers parading about a May Pole on the green. Before he can realise what is happening the Doctor is surrounded by the dancers and swiftly tied to the May Pole. The group is led by Bert. Watching from a window Miss Hawthorne and Benton look on as straw is piled around the Doctor's feet revealing the dancer's intention of burning him alive 'at the stake'. Just as a light is about to be thrust into the pyre Miss Hawthorne dashes out and proclaims the Doctor as the white wizard Quiquaequod. Several stunts of 'magic', abetted by Benton armed with a revolver, breaks the villager's loyalty to the Master, and with Bert under restraint, the party prepares to march on the church. But they are too late. Despite a bid by Jo and Yates to halt the ceremony the cavern grows cold as an awesome figure expands to its full size. Over thirty foot tall with cloven hooves, horns and a slavering mouth, Azal, last of the Daemons assumes his proper form.

EPISODE FIVE

The Master has Jo and Yates taken away to be prepared as sacrifices, but the latter makes a break for it and runs off to warn the Doctor and company. Behind him emerges Bok, ready to kill any that try to enter the church. The onus is on the Brigadier and the energy exchanger now.

Up at the barrier the machine does indeed form a cleft large enough for the UNIT vehicles to drive through, and for a time the drain severely weakens both Azal and Bok. Eventually, however, the unearthly forces prove too great and the device explodes. With their options rapidly vanishing the Doctor takes a calculated risk. He races past the form of Bok before the gargoyle can re-amass its strength and he gains entrance to the cavern.

As the three aliens confront one another the Doctor urges Azal to leave the Humans to forge their own destiny. The demon refuses for as a logician and rationalist it must follow its instructions precisely. However, Azal recognises the strength of the Doctor's personality and offers to pass on his powers to him. Now it is the Doctor's turn to refuse. He knows the temptations he would be exposed to if such powers were in his hands. The demon proclaims the Doctor to be disruptive by his action and, electing the Master as the chosen one, shoots out deadly bolts of energy to kill the Doctor. At this Jo dives in front of the lethal fusillade, offering her own life to spare a far worthier one. This act of self-sacrifice cannot be reconciled by Azal's disciplined mind and as the demon's power turns back on itself the congregation realise their only hope for survival lies in flight.

Their firearms proving useless against Bok the UNIT troops stand agape as the party from the cavern race for safety. Moments later Azal, the Church and the psionic powers radiating around it vanish in a final, fiery conflagration. The Master tries to carry his escape further but he is captured and imprisoned to await trial for all his crimes on Earth. As birdsong returns to Devil's End the villagers realise the terror is over. The May Day miracle has happened again as the Brigadier and Yates seek solace in the pub, the Doctor, Jo, Benton and Miss Hawthorne join the rest of the revellers in a dance of celebration that lasts well into the warm spring evening. ●

DOCTOR WHO EPISODE GUIDE

THE EVIL OF THE DALEKS
Serial LL, 7 episodes)

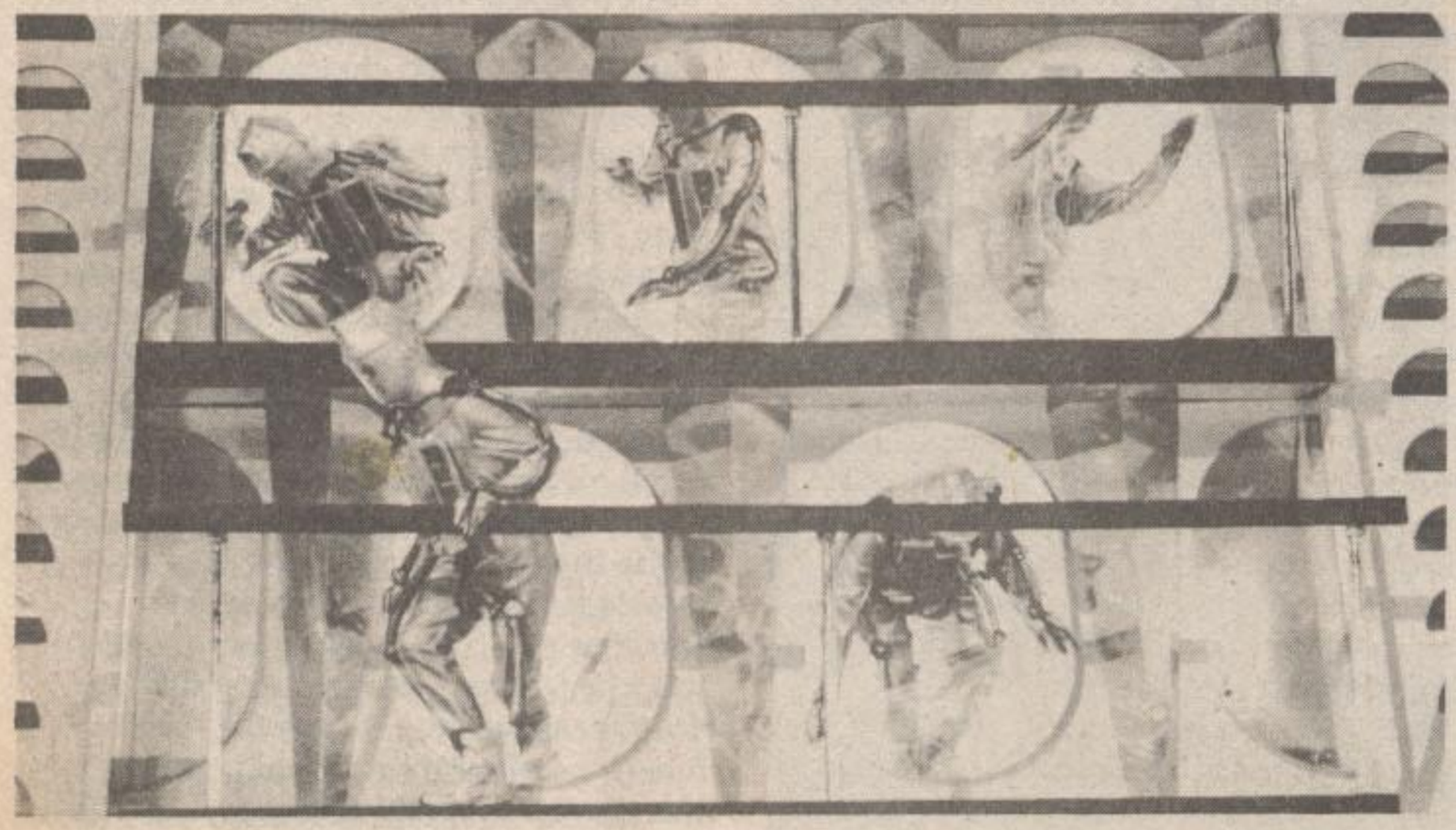
EPISODE ONE (20th May 1967)
Suspicious of the nature of his employer's business, handyman Kennedy returns to Waterfield's antique shop in the dead of night. He finds the hidden room behind the bookcase but while he is rifling a wall safe a sinister shape materialises behind him. Catching a reflection in the safe door Kennedy spins around and finds himself face to face with a Dalek.
EPISODE TWO (27th May 1967)
Hardly has Jamie come to from the effects of Waterfield's gas booby trap than he is abducted by a ruffian called Toby. When the Doctor learns of his disappearance he is very worried. If a search of the Victorian house proves futile then the Daleks will take great pleasure in exterminating everyone in sight.
EPISODE THREE (3rd June 1967)
Having embarked, unknowingly, on the test of his abilities Jamie finds his bid to rescue Victoria Waterfield blocked by a closed doorway in Maxtible's mansion. Forcing it open his reflexes narrowly save him when a portcullis comes crashing down. As he struggles to lift it a new menace looms out of the dark, the deadly Turkish wrestler Kemel.
EPISODE FOUR (10th June 1967)
Allies now, Kemel and Jamie manage to reach the room where Victoria is being guarded. Mounting a two pronged attack Kemel and Jamie manage to overpower the Dalek sentry but as they seek to find a means to batter down the locked door another Dalek emerges onto the landing, gun levelled in their direction.
EPISODE FIVE (17th June 1967)
The test is over and all Jamie's actions have been recorded by the Doctor and transferred into the three test Daleks who are now possessed of the 'human factor'. But instead of turning the into super beings the three experimental machines behave like children and the 'human' Daleks subject the Doctor to the most unusual game of 'Trains' ever played.
EPISODE SIX (24th June 1967)
Maxtible's house has been destroyed but the Doctor and company have managed to escape to Skaro. But he, Jamie and Waterfield have been captured by the Daleks and brought before the ultimate adversary; the Emperor Dalek. Grimly the Doctor listens to how the Emperor has tricked him. His experiments have yielded the nature of the 'Dalek factor' – and now the Doctor will spread that to all Earth.
EPISODE SEVEN (1st July 1967)
By means of an elaborate trick the Doctor has engulfed the Dalek capital in the ravages of Civil war – Dalek against Dalek. But the price of the Emperor's destruction has been heavy – Victoria is now an orphan. Soberly the Doctor watches the Dalek city burning and murmers to himself, "The final end . . ."

Patrick Troughton (*as The Doctor*), Frazer Hines (*Jamie*), Deborah Watling (*Victoria Waterfield*), Alec Ross (*Bob Hall*), Griffith Davies (*Kennedy*), John Bailley (*Edward Waterfield*), Geoffrey Colvile (*Perry*), Robert Jewell, Gerald Taylor, John Scott Martin, Murphy Grumbar *(Daleks)*, Roy Skelton *(Dalek Voice)*, Jo Robottom (*Mollie Dawson*), Marius Goring (*Theodore Maxtible*), Brijit Forsyth (*Ruth Maxitble*), Windsor Davies (*Toby*), Peter Hawkins *(Dalek Voice)*, Gary Watson *(Arthur Terral)*, Sonny Caldinez (*Kemel*).
Directed by **Derek Martinus**, Teleplay by **David Whitaker**, Story editors **Gerry Davies** and **Peter Bryant**, Producers **Innes Lloyd** and **Peter Bryant.**

THE TOMB OF THE CYBERMEN
(Serial MM, 4 episodes)

EPISODE ONE (2nd September 1967)
Exploring the silent underground city of Telos Jamie, Victoria and explorer Peter Haydon find a sophisticated weapons testing room. But they are unaware that Logician Eric Klieg has succeeded in activating some of the automatic systems. A wall panel slides open, a Cyberman emerges and Haydon is blasted down – dead!
EPISODE TWO (9th September 1967)
Klieg's dream has been made a reality. The Tomb's have been opened and the long dormant Cybermen brought back to life. Exultantly Klieg confronts the Cyber-Controller and offers an alliance; human mass intelligenve and Cyberpower. In reply the COntroller seizes Klieg and proclaims, "You belong to us, you shall be like us."
EPISODE THREE (16th September 1967)
Thwarting the attack of the Cybermats the Doctor, Hopper the Professor and the others are about to bed down again when an explosion rips open the testing room door. Kaftan and Klieg emerge through the wreckage brandishing a gun. Hopper and Callum reach for their weapons but a bolt from Klieg's gun stuns them into insensibility.
EPISODE FOUR (23rd September 1967)
Through Toverman's sacrifice the Telos tombs have been closed forever and the Cyber-controller destroyed. Greatly reduced in numbers the archaeological expedition prepares to return to Earth, vowing never to return. The Doctor, Jamie and Victoria return to the TARDIS – and a new adventure.

Patrick Troughton (*as the Doctor*), Fraser Hines (*Jamie*), Deborah Watling (*Victoria*), Roy Stewart (*Toberman*), Aubrey Richards (*Professor Parry)*, Cyril Shaps *(Prof Parry)*, Clive Merrison (*Jim Callum*), Shirley Cooklin (*Kaftan*), George Roubicek (*Captain Hopper*), George Pastell (*Eric Klieg*), Alan Johns (*Ted Rogers*), Bernard Holley (*Peter Haydon*), Ray Grover (*crewman*), Michael Kilgarrif (*Cyberman controller*), Hans de Vries, Tony Harwood, John Hogan, Richard Kerley, Ronald Lee, CHarles Pemberton, Kenneth Seeger, Reg Whitehead (*Cybermen*), Peter Hawkins (*Cyberman voices*).
Directed by **Morris Barry**, Teleplay by **Gerry Davies** and **Kit Pedler.** Designed by **Martin Johnson**, Visual effects by **Michaeljohn Harris** and **Peter Day**. Produced by **Peter Bryant.**



THE ABOMINABLE SNOWMAN
(Serial NN, 6 episodes)

EPISODE ONE (30th September 1967)
Unaware that the Detsen monks have imprisoned the Doctor, Jamie and VIctoria leave the TARDIS in search of him. They find a cave on the mountainside but no sooner have they begun exploring than an ominous shape looms up in the entrance: a giant Yeti. With a blood curdling roar the creature lumbers towards them.
EPISODE TWO (7th October 1967)
Examining the Yeti Jamie has captured, the Doctor reveals it to be a robot. He is puzzled by a hollow in the chest area and suggests this is where the control unit might sit. But where is the control unit? Further away, in another part of the monastery, the small sphere Jamie found earlier comes to life and with a curious bleeping sound begins moving in the direction of the disabled Yeti.
EPISODE THREE (14th October 1967)
Left alone with the diabled Yeti, Victoria is astonished to find the sphere Jamie discovered close by on the floor. She picks it up and at once a magnetic force drags her towards the Yeti and as she relinquishes her grip the sphere slides into the chest cavity. It snaps shut and the creature begins to reactivate. Victoria's screams echo down the darkened hallways.
EPISODE FOUR (21st October 1967)
Determined to get to the root of the mystery surrounding the monks, Victoria has tricked Thonmi and managed to gain entrance to the secret sanctum where supposedly dwells the Detsen master Padmasambhava. Up ahead the doors to the inner sanctum open of their own accord and Padmasambhava's voice beckons her to enter. Victoria has no choice but to obey.
EPISODE FIVE (28th October 1967)
Entering the sanctum himself the Doctor believes he has managed to defeat the evil intelligence which possessed the body of his old friend Padmasambhava. But as he leaves his friend's dead body the Intelligence re-asserts command and the cadaver snaps back to life. In its mind's eye it sees a vision of the mountain cave, now filled with the flowing substance of the Intelligence's physical form.
EPISODE SIX (4th November 1967)
With the golden pyramid in Padmasambhava's

sanctum destroyed the Intelligence has been repelled from Earth and the Yeti are now more than junk metal. Travers foes with the Doctor's group back to the TARDIS but en route spots a small ape-like creature among the rocks. Is it a true Yeti? Even the Doctor does not know . . .

Patrick Troughton (*as the Doctor*), Frazer Hines (*Jamie*), Deborah Watling (*Victoria*), Jack Watling (*Travers*), Norman Jones (*Khrisong*), David Spenser (*Thonmi*), David Grey (*Rinchen*) Raymond Llewellyn (*Dapan*), Reg Whitehead, Tony Harwood, Richard Kerley (*Yeti*), Charles Morgan (*Songsten*), Wolfe Morris (*Padmasambhava*) David Baron (*Ralpachan*).
Directed by **Gerald Blake**, Teleplay by **Mervyn Haisman** and **Henry Lincoln**, Designed by **Malcolm Middleton**, Produced by **Innes Lloyd.**

THE ICE WARRIORS
(Serial OO, 6 episodes)

EPISODE ONE (11th November 1967)
Coerced into helping Clent discover the reason for the Ioniser's breakdown the Doctor has to abandon his examination of the strange figure in the ice. Left behind Jamie and Victoria are experimenting with the base's leisure equipment when the giant Ice Warrior figure abruptly comes back to life.
EPISODE TWO (18th November 1967)
Terrified Victoria watches as Varga's powerful wrist gun blasts free his fellow warriors from the ice. Attaching the power packs stolen from the base Varga steps back and activates the devices which will bring his crew once more back to life. The ice blocks begin to glow with radiation.
EPISODE THREE (25th November 1967)
Having hollowed out a passage to the entrance of their ship the Ice Warriors are now preparing a trap for the humans. Using Victoria as bait they manage to lure Jamie and Arden into the cavern. Stepping out from the shadows the Warriors train their guns on the pair and both men are blasted down.
EPISODE FOUR (2nd December 1967)
Storr's stupidity has occasioned his own death and caused Victoria to be made a prisoner again. Determined to free her the Doctor goes alone to the Warrior's space ship. Varga admits him into the air-lock but when the Doctor refuses to discuss his reasons for coming here the captain touches a lever, causing the air to be drawn from the steel chamber. The Doctor begins to asphyxiate.
EPISODE FIVE (9th December 1967)
Using their Sonic Cannon the Ice Warriors have managed to inflict severe damage upon the base and Clent has no option but to sue for peace. Inside the Ioniser room Penley and Jamie are arguing with Clent about their next move when the door flies open. Varga and some of his men are standing there, guns raised.
EPISODE SIX (16th December 1967)
By skilful harnessing of the Ioniser's power the Martians and their ship have been destroyed and the ice glacier is not in retreat. Clent and Penley have patched up their differences but by the time they notice the Doctor's absence he, along with his craft and companions, have long ago left the scene.

Patrick Troughton (*as the Doctor*), Frazer Hines (*Jamie*), Deborah Watling (*Victoria*), Wendy Gifford (*Miss Garret*), Peter Barkworth (*Clent*), George Waring (*Arden*), Malcolm Taylor (*Walters*), Peter Diamond (*Davis*), Angus Lennie (*Storr*), Peter Sallis (*Penley*), Bernard Bresslaw (*Varga the Ice Warrior*), Roy Skelton (*voice of Computer*), Roger Jones, Sonny Caldinez, Tony Harwood, Michael Attwell (*Ice Warriors*).
Directed by **Derek Martinus**, Teleplay by **Brian Hayles**, Designed by **Jeremy Davies**, Produced by **Innes Lloyd.**

THE ENEMY OF THE WORLD
(Serial PP, 6 episodes)

EPISODE ONE (23rd December 1967)
Amazed by the Doctor's resemblance to the world politician Salamander — whom Kent believes to be acting for evil ends — the former Controller has persuaded him to take a final test and put on the clothes and make up that will make the resemblance complete. Suddenly Bruce, Head of World Security, arrives at Kent's caravan and goes to open the door leading to where the Doctor is changing.
EPISODE TWO (30th December 1967)
Arriving at the Central European Zone Jamie and Victoria hear Salamander warning Denes publically about dangerous volcanoes that will soon erupt in his area of responsibility. Searching for evidence against Salamnder the two are present when the promised volcanic eruptions begin. Salamander orders Bruce to arrest Denes.
EPISODE THREE (6th January 1968)
The rescue attempt to get Denes away fails when the former European Controller is shot by Salamander's men. Jamie and Victoria are captured and Salamander vows to make them talk. Bruce is puzzled by the politician's abrupt change in manner from when he was last with the pair in Kent's caravan. When Salamander denies having ever been there it becomes obvious that in imposter is at work.
EPISODE FOUR (12th January 1968)
When Benik's men raided Kent's caravan Fariah, along with the file of incriminating evidence, was liquidated. Meeting up at an agreed rendezvous point Kent, Astrid and the Doctor are discussing what to do next when their debate is interrupted by the arrival of Bruce and a squad of men, intent upon arresting them.
EPISODE FIVE (20th January 1968)
Amazed by the sight of the Earth unharmed by any supposed nuclear war Salamander's chief scientist in the underground shelter is totally unprepared when Salamander chooses to try and silence him for good. Leaving him for dead Salamander goes off to re-evaluate his plans. But Swann is not dead, not yet, and his dying form is discovered in time by Astrid.
EPISODE SIX (27th January 1968)
Taking a leaf from the Doctor's book the fleeing Salamander has impersonated his adversary and has managed to gain access to the TARDIS. Jamie and Victoria are confused as to who is who until Salamander tries to take off while the outer doors are still open. He is swept into the time vortex. But with the doors still open can anything present the Doctor and his friends from suffering the same fate?

Patrick Troughton (*as the Doctor*), Frazer Hines (*Jamie*), Deborah Watling (*Victoria*), Henry Stamper (*Anton*), Rhys McConnochie (*Rod*), Simon Cain (*Curly*), Mary Peach (*Astrid*), Bill Kerr (*Giles Kent*), Donald Bruce (*Colin Douglas*), Milton Johns (*Benik*), George Pravda (*Denes*), David Nettheim (*Fedorin*), Patrick Troughton (*Salamander*), Carmen Munro (*Fariah*), Gordon Faith (*guard*), Reg Lye (*Griffin the Chef*), Christopher Burgess Adam Verney (*Colin*).
Directed by **Barry Letts**, Teleplay by **David Whitaker**, Designed by **Chistopher Pemsel**, Produced by **Innes Lloyd.**

Although it has been many years since *Doctor Who* was filled with exotic aliens like the Zygons, the Kraals and the Draconians their fame and notoriety has earned their creator much acclaim from the fans of the series. Now, by popular request, *Doctor Who Monthly* interviews the man behind the monsters.

JOHN FRIEDLANDER

Think of a famous monster to have graced **Doctor Who** since the late Sixties, aside from the Daleks and the Cybermen. Chances are it was created by the talented hands of sculptor John Friedlander.

Friedlander's creations for **Doctor Who** read like a roll call of every memorable alien to have been seen in the series. Kraals, Ogrons, Zygons, Sea Devils, Sutekh, Draconians, the Wirrn, the Sontarans, Davros and the Vogans from *Revenge of the Cybermen.* Although he is rarely mentioned on the credits of any production, his masks and other sculptures have appeared in programmes as far apart as **Blake's 7** – Friedlander made the head for the Moloch – to the BBC 2 classic drama serial **Therese Raquin** where he constructed the all-too-realistic corpses for the mortuary scenes.

His last piece of free-lance work for **Doctor Who** was the Scaroth mask for the 1979 serial *City of Death.* For that story John Friedlander also made the model of Julian Glover's head under which an inflatable version of the Scaroth mask was fitted. The idea was to fill the mask, on cue, with air such that the pressure eventually split open the head of Julian Glover to reveal the alien in its true, undisguised form. Sadly, it fell victim to the dictates of production time and was never used, something Friedlander is unhappy about as he feels it spoilt a wonderfully visual way of explaining why the Scaroth alien had a seemingly larger head than his earthling counterpart.

His association with **Doctor Who** goes way back to the Sixties Troughton stories when he designed the facial appliance worn by actor Alan Bennion as the Ice Warrior, commander Slaar, in the six part serial. *The Seeds of Death.* The appliance itself was a thin layer of latex rubber, fashioned to look reptilian in nature, which fitted the actor's features perfectly and ran from the nose, over the mouth and around the neck.

"I always wanted to be a sculptor," said Friedlander recollecting his school days. "I went to a college, studied sculpture and stained glass, went into the Army (National Service) and when I came out I tried to freelance for a bit which was difficult then, especially if you were not known at all.

"Eventually I went into advertising and exhibition work and I stayed with that firm for seven years designing point-of-sales units and display sculptures. Also little animated models for the department stores at Christmas time."

John Friedlander joined the BBC in 1960 as a sculptor and I enquired how this job had come about. "The advertising business wasn't that marvellous at that stage: things go up and down. I wanted to get married and I was looking around when I saw an ad in *The Telegraph* for an assistant in BBC Visual Effects."

When he joined the visual effects unit there were only five others working in the tiny premises allocated to them which, in those days, was a sub-division of the graphics department.

"Jack Kine and Bernard Wilkie were the designers, Peter Day who is still there today, Ricky Grazzer and Ron Oates who are now dead. So I was the first visual effects sculptor they had ever had. At the beginning I was just the assistant – doing a bit of everything – holding the hammer, that sort of thing. We had such a small workshop in those days that only two of you could work, the others had to watch. It was a tiny little office by graphics in the Television Centre. You had a hand-saw and a hack-saw but little else. In fact, I fought like mad to get plaster, clay and rubber brought in to the workshop just to be able to use them, because my bosses thought they were much too dirty to have around in that kind of area – which they were, of course."

With the very small budget initially allocated to BBC Visual Effects, a lot of John Friedlander's early jobs revolved around doing models and animations for Schools programmes: model ears, minatures of historical buildings and various architectural pieces. Around 1965

Above and right: *One of John Friedlander's most successful creations, The Sea Devils. The masks "were worn as hats. They wanted the characters to be much taller and so the actual Sea Devil head was worn as a hat on top of the actor's head and they looked out through the necks."*

Friedlander won promotion to designer status and I asked him if he had worked at all on **Doctor Who** in that period, bearing in mind the series had been going for some two years by then. He shook his head.

"For the first few years I think Jack (Kine) said he wanted nothing to do with **Doctor Who** and so all their stuff was either done by outside firms or by BBC Scenic Design. I don't know why this was although I suspect it was some kind of internal politics, but whatever the reason we didn't touch **Doctor Who** for a number of years. It wasn't until, I think, the Daleks were made and had to be re-designed that we were brought in. The first Daleks were a bit thin and I don't know if they worked all that well."

The half-mask for Slaar in *The Seeds of Death* was one of the first **Doctor Who** stories John Friedlander worked on and he explained that one of the first stages involved in making such a creation was the taking of a cast from the actor's face. "I used to use plaster bandage to make a mould of their face – the sort doctors use to wind round broken legs."

This technique stood Friedlander in good stead when it came to making his first set of full masks for **Doctor Who** which were worn by the Ogrons in the 1972 serial *The Day of the Daleks*.

"The make-up ladies were always interested in my work and often wanted help. It is very difficult to work between departments at the BBC although this was something I tried to do whenever possible as I felt it was important. We had some girls down with us for a while learning the techniques of modelling and it was about this time they were doing the story with the Ogrons. Anyway they contacted me and said they needed all these monsters in the studio at once – about twelve I think – and the director had expected them to make up twelve actors into monkey-faced creatures the next morning for filming. It would have taken hours using separate make-up pieces. So I said 'why can't you use a mask' and they tried to talk the director into using masks instead. The director said no – masks don't move enough and they'd look too rigid." ►

This spread: *A series of protraits of the henchmen of the daleks, TheOgrons. "Some of the Ogron actors were such big men — really enormous — that the masks didn't fit."*

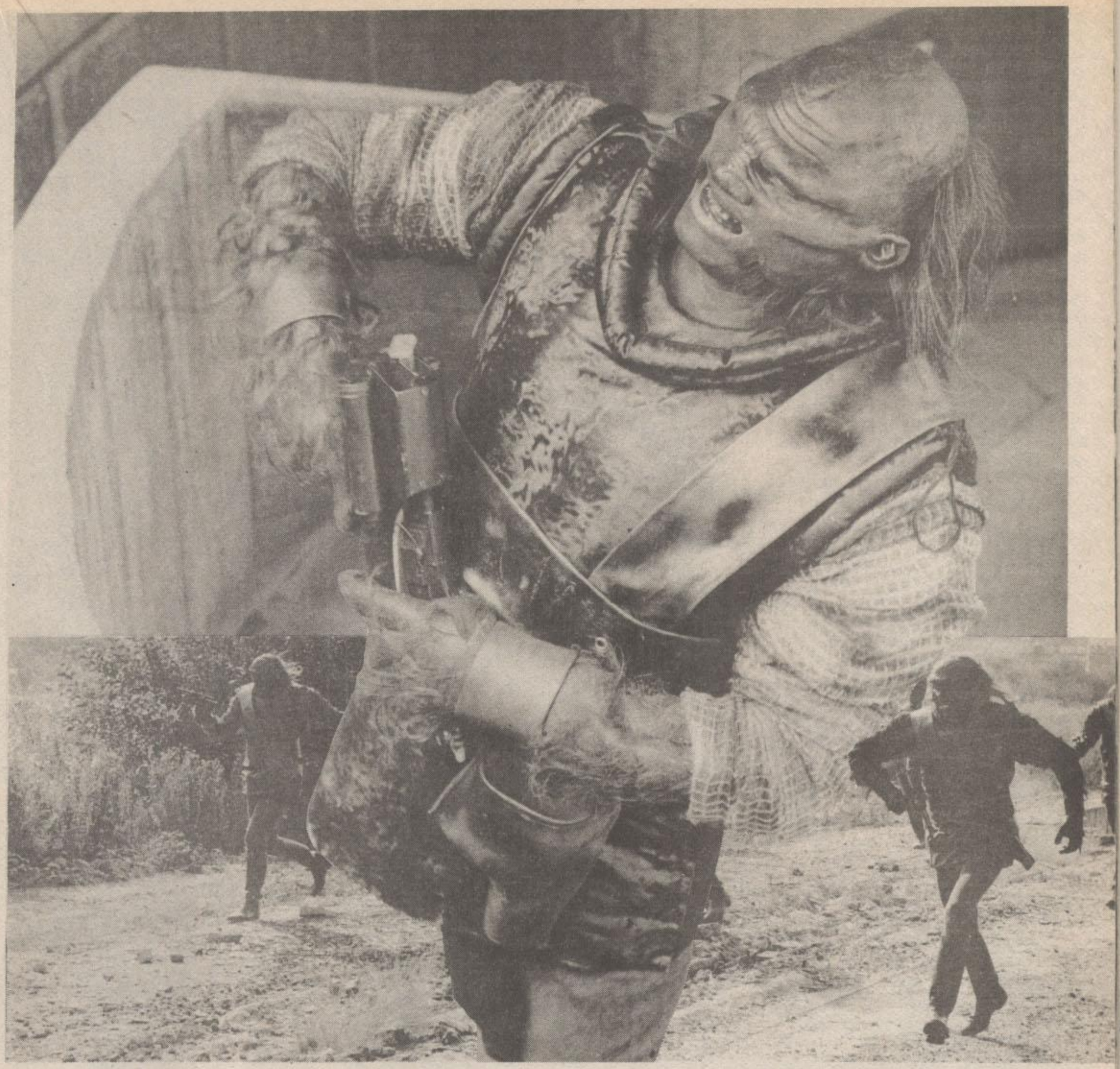
In short the traditional image of the pantomime gorilla. "So, as I was teaching these make-up girls, I said 'what we'll do is model a mask suitable for **Doctor Who.**' So I designed and made the Ogron mask and then presented it to the director as a 'fait accompli' and it was used."

The striking feature of Friedlander's masks for **Doctor Who** is the very realistic look he manages to achieve with his results. The finished *alien* genuinely looks as though it comes from another world — the mouth articulates, the eyes are visible and the skin texture leaves little scope for disbelief. Bearing in mind such startling figures as the Draconian Prince and the evil Davros I asked him how such masks were made. Did a cast have to be made from each actor's face?

"No. I'd got casts of various actors already so particularly with the Ogrons — whose heads came in all different shapes and sizes — I took an average head and modelled my Ogron over the top of it. Sometimes I would ask to take a cast of a particular actors face — just the face — for reference. You vaseline their face, sticking the eyebrows down with vaseline, then one just dips the rolls of plaster bandage in hot water and smooth it onto the face, building up two or three layers. You then take it off like a mask, in fact it is light enough to ease off just by asking the actor to blow onto the inside to separate it from their face. You are then left with a hollow impression of the actor's face which you stiffen up with ordinary plaster on the outside to form the mould. In those days what I then did was to press clay into the mould and withdraw it when dry so I had a clay mask of the actor's face. I'd model up the back of the head into the shape of the monster because the only part of the actor I wanted was his mouth, his eyes and perhaps his nose."

From this sculptured head of the required monster a two-piece mould would be taken into which would be poured the thin rubber latex solution and from which would be pulled out the finished mask for the actor to wear.

For creations like the Ogrons, one



mould would provide all the twelve or so masks worn by the actors. But that did have its drawbacks as John explained.

"In actual fact some of the Ogron actors were such big men – really enormous – that the masks didn't fit. I've still got some slides of them and without make-up you can see that the lip is right over and it's cutting in because their heads were so broad. We had to split them and stick pieces in just to make them fit. It was terrible! Even so it is a lot quicker and cheaper to do that than to make individual pieces and to stick them on, making them up as you go."

Makeup and staining provides the finishing touches to a mask which is hopefully comfortable for the actors to wear. Gleefully John Friedlander recounted the story that had been passed to him about the Draconian actors feeling so at home in their masks that they had kept them on all during the lunch and dinner breaks taken in the BBC canteen.

The Draconians and the Ogrons were proper masks I observed, but what of the oddly shaped Sea Devil heads? How did the actors see out of those?

"They were worn as hats. They wanted the characters to be much taller and so the actual Sea Devil head was worn as a hat on top of the actor's head and they looked out through the necks. I modelled the heads up normally in clay, built up the fin part and I joined them using a kind of netted fabric I'd found for the webbing."

Thus each Sea Devil head came from the same mould but the fitting of the webbing and the neck pieces assured that each creature looked slightly different to its compatriots. Had John Friedlander been given a lot of freedom in the design of such creatures?

"I was in those days, yes, very much so. I did some drawings for the director and producer, attended production meetings with various other designers from different departments and you'd get some decisions from there. Quite ►

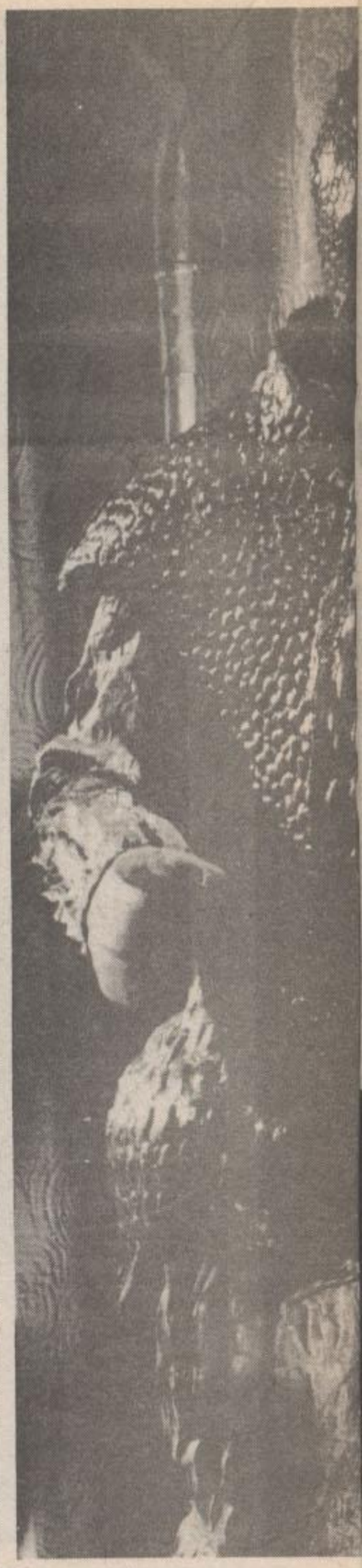
often these type of things would go to Costumes – why they so often came to me I don't know. I was very lucky. Usually Costumes like to hold onto that side for themselves. They have the masks made outside. These days the work is split between Makeup and Costumes. The masks are Makeup if they are worn on the face and move, and Costumes if they don't."

Despite the internal difficulties he experienced with the various departments at the BBC, John Friedlander did find himself being called upon increasingly to do work on **Doctor Who**. "For a long time I never did a whole **Doctor Who**, I just designed monsters for them. At one stage one of the producers of the programme asked Jack Kine (the then head of BBC Visual Effects) if I could be released to work on **Doctor Who** entirely and not work on anything else – just to design monsters for **Doctor Who**. I think it would have got a little trying after a while."

Creatures like Sea Devils required a lot more from John Friedlander's genius than just sculpting the mask. For one thing the Sea Devils had to be rugged enough to survive a dip in the cold waters of the English Channel. Worried about the effects of salt water on the mask material John constructed the six Sea Devil heads (modelled after the head of a turtle) using a heavier duty latex rubber which cured longer in the mould – setting eventually into an leather-like consistency. Together with the costume supervisor he then worked on the rest of the outfit to blend the texture of the suit in with the texture of the mask. The only problem found at the end was that the final creation looked a little out of proportion. With money always a consideration in television the costume for the Sea Devils did not break up the human shape as well as the head did. Thus each Sea Devil had a proportionately huge head and elongated neck, and then an apparently short body below.

Friedlander's next creation for **Doctor Who** was the Draconians – to date the monster he has been most proud of. The combination of his masks, plus Barbara Lane's ornate costumes, based around a Japanese Samurai warrior, gave the aliens a startlingly elegant look while retaining the necessary monster-ish feel to them. "There was a vague description of them in the script," admits Friedlander. "They weren't sure about the kind of bumps on the face at first until I did it and they liked it. It was these lumps that stuck out, I think, that made the masks so comfortable to wear on the faces. There was an air pocket under each so they didn't adhere too rigidly to the face."

Famous monsters! Left to right, *A Draconian from* Frontier in Space, *an Ice Warrior, and the Sontaran Lynx* (Kevin Lindsay) *in* The Time Warrior.



John Friedlander also designed and constructed the Wirrn grubs and imagos for the phenomenally successful serial *The Ark in Space*. It was quite a radical departure from the type of monster making he had done for the series prior to then, but nonetheless Friedlander had been quite happy to do these creatures and even confessed to having had some fun during the rehearsals for that story. "I was in the grub you see. Stuart Fell (the stunt man due to play the 'role') wasn't there until the final shots and so I stepped in and acted as the grub. I thought my grubs were rather good! I'd discovered someone had brought in this packing material that hadn't been used before on television although it has now been used a lot since. It was a polythene material filled with air bubbles which I'd never seen before – it was quite new then – and I used it to make the skin of the grubs and it worked beautifully."

In terms of famous monsters John Friedlander is still relatively unknown as the creator of the Sontarans. He designed the two masks worn by actor Kevin Lindsay for the stories *The Time Warrior* and *The Sontaran Experiment*. From looking at the photographs it is very apparent that the two masks were different. Linx's head was very solidly dome shaped, while Styre looked far more gargoyle-

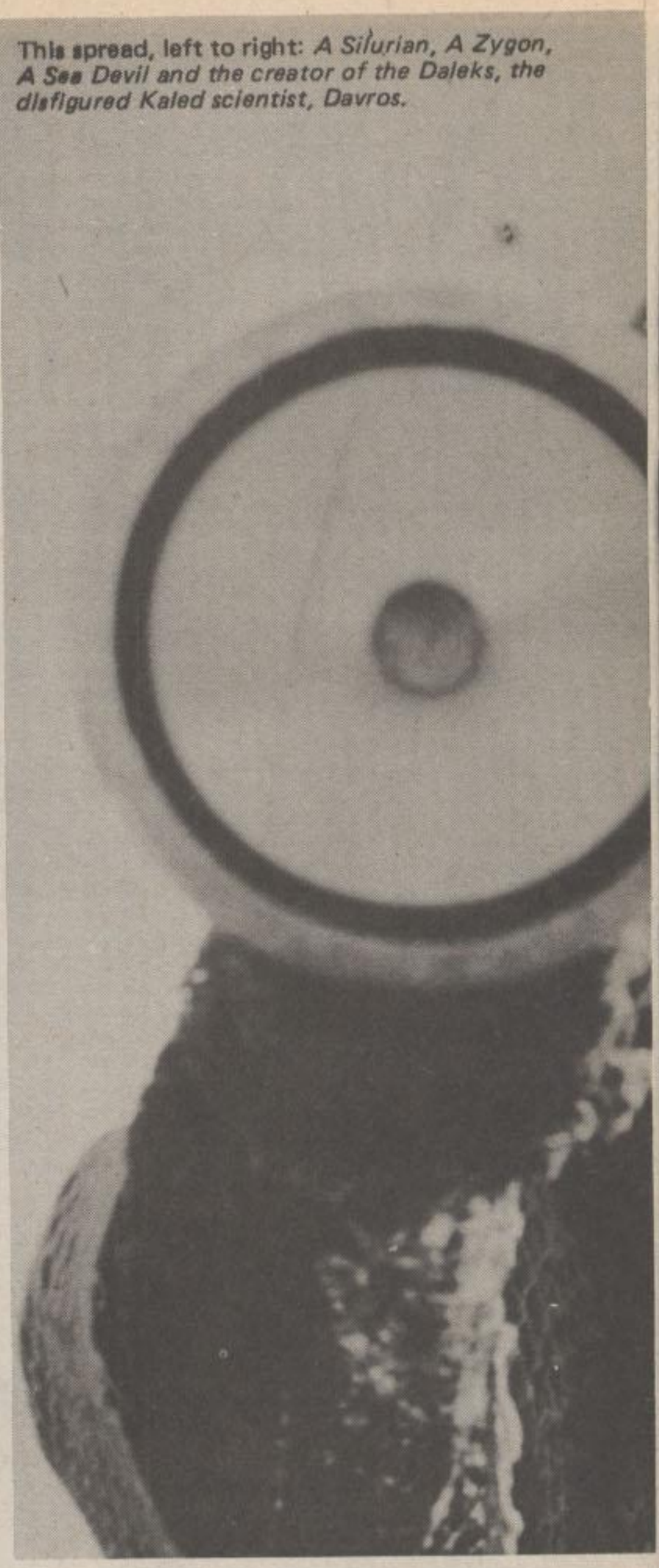
ish with furrows and a leering grin on its features. Why the mask had been changed?

"It (Linx's head) had got lost so I had to re-do it. There was quite a gap between the two stories although I think the second mask was better as the mouth worked more flexibly. I wasn't that happy with them in the end, though" he concluded modestly.

One mask he felt worked very well was Davros, originally commissioned for *Genesis of the Daleks* and worn by Michael Wisher. "Peter Day was the visual effects designer on that show. He told me about Davros while I was between working on two shows and I had a little time free. They hadn't got an actor cast as Davros then so I did the mask purely on spec. Peter Day did the mobile base and the back, I did the head, the bits on the top, and the hands."

Looking at close-up shots of the Davros mask it came as quite a shock to learn that it had been made out of ordinary latex and not the foam latex so beloved of film technicians these days. Cost, I was told, was the major contributing fact to this. "Foam latex is very expensive and we hadn't really gone into it at the BBC at the time. It takes an awfully long time to learn how to use it properly. Foam masks are much the better if they can be used but they are so expensive and so much more suited to films with their vast technical resources. I've got an oven now so I can do them myself, plus a decent set of scales for the exact weights and a *Kenwood* mixer to whisk the solution up. The masks do take a long time to do and the stuff the BBC uses does have disadvantages. Foam is cheap by comparison with other rubbers but it's still over £50 a gallon as opposed to £9 a gallon for ordinary latex. The advantages are it fits perfectly to the face, it moves nicely, and it's soft and you can make the whole mask up very closely to the face with much finer edges. Make-up use it all the time ►

This spread, left to right: *A Silurian, A Zygon, A Sea Devil and the creator of the Daleks, the disfigured Kaled scientist, Davros.*



although they use technicians outside to make up the pieces they require."

As well as latex rubber, John has used other materials for his creations. The head-masks worn by the Mummies and by Sutakh's servant, Scarman, were fashioned in fibre-glass while the Wirrn imagos were framed using light-weight cane.

For his efforts on **Doctor Who** John Friedlander was rewarded with a steady flow of letters to the BBC commenting favourably on his designs. So much so that trying to answer all the questions, queries and observations became a major headache after a while. "I used to get quite a lot of fan mail, some saying how much they liked my monsters and hoped I was going to do some more, some asking questions. I tried to answer a lot but the trouble is I am such a bad correspondent and always have been. One day I got a letter from an elderly gentleman living in Leeds who was trying to trace his family tree. His name was also Friedlander. He sent me the family tree that up till then he'd made, and way back, because it seemed likely it was a branch of the same family, there was a Miss Friedlander who'd married a Baron Von Frankenstein which I thought was very funny. From monsters to monsters . . ."

Some of Friedlander's monsters have been co-creations, the most celebrated being the Zygons which he made alongside costume Designer Jim Acheson who recently completed the film **Time Bandits**.

"The Zygons were based on a pre-foetus shape and Jim had done some drawings and, I think, a plasticine model but the problem was they wanted them fitting the face and with all the material rising above (the high-domed forehead with its array of suction cups) he wasn't sure on how to go about it. In the end it had a rubber face, and a rubber and fibre-glass body. I had to cast up a full body using clay built up over a metal armature. You need to use an armature just to support the weight of the clay, otherwise the clay will collapse. I didn't build a complete body, just the head and a few of the sections of the body. Different glues then bond the various bits of rubber and fibre-glass together to make the final shape. It was a hell of a job though because you don't have much time to do it in. You only have a few weeks to work it out, design, and make it."

A lot of the time the amount of freedom John Friedlander was allowed in making his monsters was determined by the individual director working on each show. Some opted for the full

masks – such as the Kraals – while others prefered designs which made optimum use of the actors' eyes and mouth movements, like the Vogans. "It depended on whether they knew you and if they'd worked with you before. People know you, know your work, and they're more inclined to trust you and you're given much more freedom which is much easier an environment to work in. You tend to do your best work then too."

The Kraals were virtually John Friedlander's last monsters for **Doctor Who** as an in-house sculptor for the BBC. Right up until he opted to leave – on completion of the sculptures for **I, Claudius** – Friedlander had been asking for an assistant to be brought in to help take some of the workload off his shoulders and had had very little positive response. Part of his reasons too were political. For all of his time at the BBC John Friedlander had been an open advocate of close co-operation between departments. Hence when the areas of Make-up and Costumes began closing ranks in the mid-Seventies he felt it was time to leave.

However, since going free-lance – working from the comfort of his home in North London – John Friedlander has turned out many pieces of work for the BBC; the Vogans for the televised version of **Hitch Hiker's Guide to the Galaxy**, the hideous blood-sucking spiders for the Christmas ghost story **The Hanging Tree**, and most recently a set of giant medallions for the title sequence to a forth-coming production **The World and the West.**

Despite all this however the spectre of recession has touched the zone of the special effects sculptor and the position of a free-lancer no longer guarantees full employment. With money a lot tighter in television it was easier for the production team on *Destiny of the Daleks* to re-use the Davros mask from *Genesis*, despite its dilapidated condition, than to re-commission Friedlander to make a new one – an instance which he was far from happy with, feeling it presented his work in a bad light.

But even though his creations have not been seen on **Doctor Who** for some time now, John Friedlander's popularity with the generations who grew up with Sea Devils, Draconians, Zygons and the like remains as undaunted as ever. His versatility and his ability to turn out excellent work in a whole variety of spheres makes it likely that you will sometime see the products of his labours and not even realise that it bears the stamp of John Friedlander – the Monster Maker.

COMPETITIO

Here we go with another great competition! All you have to do is name each of the five monsters below correctly. That's it. What could be simpler? And if you're having trouble, just flip through this issue of *Doctor Who Monthly*. Each monster is mentioned by name somewhere in this magazine. Write your answers on a *postcard only* and send to us at: Monster Competition, Doctor Who Monthly, 205-211 Kentish Town Road, London NW5. Don't forget to include the entry stamp with each entry.

a

c

b

d

e

ENTRY STAMP

COMPETITION CORNER

There are 3 first prizes of these fabulous black and white portable tv sets. Perfect for watching *Doctor Who*! We will be awarding five second prizes for the five runners-up of these stereo radio/cassette clocks.

RULES: *No employees of Marvel Comics Ltd or BBC Television or their relatives may enter the competition. Every entry must be on a postcard accompanied by an Entry Stamp. Entires must be post-marked no later than October 1st 1981. The editor's decision is final, no correspondence can be entered into. Any entries not conforming to these rules will be disqualified.*

COMPETITION RESULTS

After weeks of checking your entries we have at last finalised the results of the two competitions we ran way back in *Doctor Who Monthly 50.* Arriving at our final decisions was no easy matter. We looked at every single entry! But bleary-eyed we selected 30 winning entries in the under-10s section (each of which earns a set of K-9 books, courtesy of Sparrow Books) and 20 winning entries in the 10s and over section (each of which earns a Doctor Who Tactical Board Game courtesy of Games Workshop).
And if your name isn't among the winners, don't despair. On the opposite page you will find a brand new competition, open to all age groups.

UNDER 10s SECTION
Karl Hayes, Pontypridd, Mid-Glamorgan.
David Sharples, Preston, Lancs.
Matthew Hall, Portsmouth, Hants.
Owen Hurcombe, Wheelton, Lancs.
Garth Cruikshank, Banff, Banffshire.
Gareth Jones, Mochdre, Clwyd.
Kevin Phillips, Lancaster, Lancs.
Benjamin Cunningham, Bury, Lancs.
Paul Howells, Leyburn, N. Yorks.
Dominic Thirlway, Horley, Surrey.
Lee Fletcher, Grenoside, Sheffield.
Mark Williams, Andover, Hants.
Jonathan Poore, Willerby, Hull.
Craig Sunderland, Wakefield, Yorks.
Andrew Pitxhforth, Wakefield, Yorks.
Jeremy Lord, Troone Camborne, Cornwall.
Mark Stevens, Tillingham, Essex.
Keith Millward, Coven, Wolverhampton,
Helga Krumstets, Perton, Wolverhampton.
Thomas Craig, Belfast, N. Ireland.
Richard Longhurst, Keighly, Yorks.
Peter Morgan, Sandbach, Cheshire.
James Brown, East Dulwich, London.
Timothy Vine, Godalming, Surrey.
Andrew Graham, Sale, Cheshire.
Gary Dwyer, Gatford, London.
David Wright, Abbey Wood, London.
Jonathan Gudgion, Olney, Bucks.
Allistair Simmons, East Ham, London.
Edward Grant, Thorpe Edge, Bradford.

●

10 AND OVER SECTION
Malcolm Gobb, Ware, Herts.
Ivan Phillips, Lancaster, Lancs.
Michael Wood, Minsterley, Salop.
Stephen Rogers, Beccles, Suffolk.
David Bartley, Gateshead, Tyne and Wear.
David Hall, Appleton Thorn, Cheshire.
Gareth Price, Bassy, S. Glamorgan.
Philip Newman, Bournemouth, Dorset.
W.R. Thomas, Redditch, Worcs.
D. Setter, Warmley, Bristol.
Philip Todd, Bournemouth, Dorset.
David Smith, Upper Norwood, London
Mike Humphreys, Canvey Island, Essex.
Ian King, Barnstaple, Devon.
Angus Moorat, Pilling, Lancs.
Darren Allen, Loxford, Southampton.
Christopher Biscombe, Leeds, W. Yorks.
Clinton Lakin, Stoke-on-Trent, Staffs.
Gary Reed, Aughton, Lancs.
Matthew Diamond, Hampstead, London.

MONSTER GAL

"What are the Jagaroth?"

"An infinitely old race, and an infinitely superior one" replied the gaunt figure of the Count. He turned towards the Countess who was holding the gun now with unsteady fingers. "I shall show you what you want to know my dear."

For a moment there was silence as the Countess digested this cryptic remark. Then she noticed the Count's face was puckering, bulging and warping as though there was something seething beneath its surface. Her eyes opened wide with horror as, with a sudden crack, part of his face split open allowing a threshing mound of convoluted tubules to erupt into the open. All over the Count's head a similar process was happening — skin, hair and features falling away to reveal a nightmarish apparition underneath. Within seconds the transformation was complete as the last vestige of the Count's human mask fell away.

In surging, alien tones the creature spoke. "I am Scaroth!"

If monster-maker John Friedlander *[interviewed this issue]* had had his way the above scene would have formed one of the climaxes to the 1979 story *City of Death* — a spectacular combining of acting, direction and special effects all geared towards one purpose; the placing of the **Doctor Who** audience onto the edge of its collective seat.

There can be no separating of **Doctor Who** from its rich tradition of good monsters because very often it is the monsters the audiences have come to watch. Many actors and actresses billed to appear in serials have not infrequently passed comment on how easy it is to be upstaged by the presence of monsters in key scenes. Somehow eyes are drawn towards the shape of creatures which, if they truly existed, would be responsible for a good number of deaths through sheer heart failure.

Ever since the Daleks first appeared in their all-time-classic debut show **Doctor Who**'s path lay inextricably enmeshed with its monsters. And yet the term monster is, in itself, a very sweeping generality for describing the vast number of alien life forms to have graced the series following its beginning in 1963.

The word monster implies a mis-shapen creature of great evil, but some of the **Doctor Who** "monsters" have proven themselves to be paragons of elegance, beauty and civilisation. The kingly Tharils are examples of the first category, the Menoptera embody the second while the hideously proportioned Rills turned out to be far better illustrations of civilisation, both mental and cultural, than the feminine-guised Drahvins from the same serial, *Galaxy Four*.

If anything, **Doctor Who**'s monsters can be roughly segregated into three categories. Firstly the monsters as defined in a dictionary — the classic visualisations of things-from-another-world which horrify in both deed and appearance. Such a category might include the life-absorbing Krynoid plants, the belligerent Sontarans with their obsession for war and the all-pervading evil of Sutakh: The Egyptian God of Darkness who finds the extinction of all life to be good.

An obvious category is *Robots*. Ever since the Maria robot in Fritz Lang's film *Metropolis* film and TV fans have delighted in the company of robot allies and adversaries for their heroes to encounter. Through the pathfinding influence of the Daleks **Doctor Who** has had more than its fair share of robots ranging from the cumbersome, unwieldly War Machines to the sharply attractive Dums, Vocs and Super Vocs from the *Robots of Death* story. Sometimes the robots are instruments of death as was the case with the Autons whose single function was to destroy the population

Above: *A group of Axons in* The Claws of Axos. Right: *Vega Nextus* (Gerald Taylor) *in* The Monster of Peladon. *Three portraits of the alien priest who appears in the fourth episode of the adventure* Colony in Space.

...LERY SPECIAL

of Man in readiness for the coming of their Nestene masters. A robot like K-9, on the other hand, holds immense charm and fascination for viewers young and old alike. Put in simple terms K-9 is a gadget and anyone who has been involved in the James Bond series of films will tell you how interest-catching they can be.

A third and more vaguely defined category might be that of Creatures. These tend to be organic rather than mechanical but not necessarily malevolent for the sake of ambition or greed. The Marshmen were the closest last season came to presenting a solid **Doctor Who** creature which, while h hideous in appearance, was not truly evil. The savagery of their actions was countered by the fierce intelligence latent within each one – an intelligence which, if continued unchecked, would have resulted in the Starliner eventually getting a totally new 'human' crew. Other creatures of that ilk include the Monoids, the Silurians, the Foamasi and, perhaps oddly, the Cybermen.

Ah, but. . . surely the Cybermen are archyetypal *monster* monsters? Perhaps so now, but as they were originally envisioned by the late Kit Pedler, the Cybermen, or rather their once human counterparts, were a race of men who sought the only means of ►

Above: A Primord from the adventure Inferno.
Left: Sarah Jane notices something nasty on her shoulder, from Planet of the Spiders.
Bottom left: A Silurian from the story, The Silurians.

survival open to their sterile race — perpetuation through immortality, and immortality through self-automation. In short the much beloved man-into-monster theme which poses the eternal fascination of what happens to a recognisable human figure when he starts to become depersonalised? Robert Louis Stephenson's book *The Strange Case of Doctor Jekyll and Mister Hyde* virtually pioneered the notion centuries ago and its success formula has merely been used and extended by the makers of **Doctor Who.**

All this though does not answer the most fundamental question of all. Why are the monsters (to use the simplistic description) in **Doctor Who** so popular? And furthermore, why do some succeed far better than others? Why should the Sea Devils and the Draconians be so popular after their one appearance nearly ten years ago.

If your letters and comments are anything to go by the answer lies in a number of ingredients which must be mixed to just the right consistency for the final result to work.

The recipe must start with the script, not just for the dialogue but also for the first draft on how the monster will be presented in terms of scane cutting and set design. Will the monster be kept back until the end of the first episode or will we see tantalising glimpses of it from time to time all the way through the opening chapter. The dialogue, too, is important though not as important as the presentation of the lines. Good direction can sometimes hide bad lines as was illustrated by *The Tenth Planet.* In that story some of the Cybermen's dialogue about having journeyed to the edge of space and then returning in pure B-movie material, but the sheer power and presence of the

Above: *An Axon from episode two of* The Claws of Axos. Above left: *Ky* (Garrick Hagon) *battles the monster Mutt from* The Mutants. Left: *An Axon attacks two UNIT soliders in* The Claws of Axos. Far left: *The giant maggots that appeared in* The Green Death.

Cybermen figures is rivetting enough to hold the audience's attention.

This nicely leads into the all-important area of monster design. With adults it is possible to expect them to gloss over any faults in the creature's design, but no not with children. To a child the creature on stage is totally real. The notion of it being an actor in a suit does not arise. If it does or if the child is unconvinced then the design has failed. In sculpting most of his monsters for **Doctor Who** John Friedlander placed a lot of emphasis on asking his own children if they would be convinced if they saw such a creature.

Monster making is a subtle art and is affected by changes in the media just like everything else. A War Machine, which is basically a bulldozer contraption made out of two boxes, may have worked in 1956, but now in 1981 the viewing public has grown up with the like of such sophisticated cinematic robot stars as R2D2, Hector and **The Black Hole**'s farrago of anthropomorphic superstars and is consequently less likely to accept creations which fall below the standards set of recent years by K-9.

Ridley Scott's **Alien** proved beyond any shadow of a doubt that audiences can still be terrified witless by a man-in-a-suit monster, even though many films and television makers bemoan the inability to break up the shape of the human body enough to come up with a truly unearthly appearance.

Some masks and make-up appliances used to create **Doctor Who** aliens have made use of the actors own mouth and eyes to enhance the believability of the creature but it is not strictly necessary. As long as it looks good under the lights the final polish will beprovided by the talents of the director.

After nearly eighteen years of broadcasting it gets increasingly difficult for the makers of **Doctor Who** to come up with designs that are (a) affordable, and (b) unlike anything that has gone before. However, even assuming a winning design can be devised the monster will not win the acceptance of the viewers unles it has a great deal more going for it. The principle fascination of watching monsters on screen is in wondering what they are going to do next. The Autons, a very basic dummy faced creature in denim over-alls, won a generation of fans with the drop away hand gun on the right wrist. The simple combination of visual effects, who made the hand guns, and the Radiophonic workshop who devised the catchy sound effects for their operation provided the hook which caught the fans. Gadgetry has its place in **Doctor Who** which is why the UNIT stories achieved such popularity. Most small boys, even many older ones, like war stories so what better

way than to channel that interest into a first class, tried and true men-versus-monsters battle sequence. All the Doctors have seen at least one. In *The Dalek Invasion of Earth* there was a virtual half episode given over to the failed attack on the Dalek flying saucer. In *The Web of Fear*, director Douglas Camfield handled a spectacular dual between the army, complete with rifles, grenades and bazookas against the Yeti armed with super strength and their suffocating web guns. No less a battle was fought between the Sea Devils and Her Majesty's Royal Navy on the shores of Portsmouth during Jon Pertwee's era which saw the Sea Devils routed with the help of a hovercraft and a pom-pom gun. Even the fourth Doctor, who professed to like doing things on his own, was glad of the Brigadier's men as UNIT depth-charged the Zygon spaceship in which he was imprisoned; an occasion which made for a gripping episode almost as the Zygon spacecraft launched itself fromthe waters of Loch Ness to seek sanctuary in the sky.

Despite the challenges inherent in trying to produce new and even more inventive mosters for the series, **Doctor Who** has always risen to the occassion with each new season, unveiling a further crop of aliens for the Doctor to pit his wits against. Some are good, some not-so-good. Sometimes a recognisable foe from the Doctor's past and sometimes a new creation from the fertile minds of the monster makers. Wherever the Doctor's travels may take him, one thing is certain, the monsters will never be very far away. ●

Top right: *A primitive inhabitant of the alien planet in* Colony in Space. Centre right: *Patrick Troughton's Doctor meets Omega*. Below right: *Jon Pertwee poses with a Yeti*. Below: *Two primitives from* Colony in Space.

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PHOTO-FILE NO.8 BERNARD BRESSLAW

BORN: February 25th 1934
ROLE IN DOCTOR WHO: Ice Warrior Captain Varga from *The Ice Warriors*
YEAR: 1967
MAJOR STAGE APPEARANCE: *The McRoury Whirl*
MAJOR FILM APPEARANCE: **I Only Arsked (57), Too Many Crooks (58), The Ugly Duckling (59), Morgan, A Suitable Case for Treatment (66),** Many **Carry On...** films including **Carry On Screaming (56), Vampire(74).**
MAJOR TV APPEARANCES: **Who Goes There, The Army Game** (as Private Popeye), **The Bernard Bresslaw Show, Bresslaw and Friends, Ticker Tape.**
SPECIAL MENTION: The conversion of genial giant Bernard Bresslaw (he stands 6'7" in his stockinged feet) into towering seven foot tall Ice Warrior leader Varga was one of the most complicated Special Effects costuming jobs undertaken for **Doctor Who** in the 1960s.

Never having played anything like an Ice Warrior before Bernard Bresslaw was quite surprised when director Derek Martinus sent him along to an external fibre glass boat building company for a costume measuring session. Up until then he had assumed the description Ice Warrior to mean a Viking-like figure in furs and a beard.

Preceding that date Bernard Bresslaw's acting career had centred mainly within the field of comedy. Born in 1934 he undertook formal drama tuition at the Royal Academy before moving on the accepted starting ground of repertory stage roles. His height and his willingness to play buffoon roles soon drew him to the attention of British film and television comedy directors and between the years 1957 and 1962 he carved a notable niche for himself as Private Popeye in the enormously successful ITV comedy series **The Army Game** which starred William Hartnell as the hectoring Sergeant-Major Bullimore. It was here Bresslaw established his catch-phrase "I only arsked" which came to be mimicked by many in the late fifties, early sixties.

Bresslaw was playing at the Edinburgh Festival in 1967 when he was invited to play the role of Varga for the Brian Hayles' serial **The Ice Warriors.** Looking back on the part now he is very proud of the opportunity playing Varga have him to extend his acting abilities. He describes the Ice Warrior costume as being terribly restricting and hot to wear. A combination of fibre glass shell, plastic limbs and latex rubber make-up the costume was so constructed as to make rapid movement impossible. With his recognisable features submerged beneath the fibre glass head-piece and layers of latex make-up it disabled Bresslaw from being able to make use of the traditional assets of the actors – facial expression and eye contact. So, instead, he perfected the whispering, hissing voice which is so impressed the production crew that it became un-necessary to use any further electronic modulation which had originally been considered.

In full costume Bernard Bresslaw towered above his relatively short co-stars Patrick Troughton, Deborah Watling and Frazer Hines, an effect which increased the visual menace of the Ice Warriors. For his efforts he succeeded in making the Ice Warriors one of the best remembered of all the **Doctor Who** monsters. ●

Compiled by Jeremy Bentham with thanks to John Peel for research help

NIGHT TIME ON DESRAULT: WET AND HARASSED SPACEYARD MONITORS SQUINT THROUGH THE LASHING RAIN...

OKAY YOU MEN...LOOK LIVELY! HERE COMES THE LAST OF THE OFF-WORLD AMBASSADORS

OH YEAH? MIND TELLING US WHO WE'RE SUPPOSED TO BE BOWING AND SCRAPING TO THIS TIME?

WITHIN A WEEK THE MONSOON WILL HAVE SPENT ITSELF...ONLY THIS TIME IT WILL BE NO COMMON SUN THAT PENETRATES THE HEAVY STORMCLOUDS...

SURE! THE SKINNY BROAD GETTIN' OUTTA THAT SUNRAZOR IS LADY REMADU OF GALLIFREY. THE BUNCHA GLEEPS WITH HER ARE HER ESCORT...

OH YEAH... THE SPECIAL EXECUTIVE! THEY'RE PARA-HUMANS, AIN'T THEY?

WHO'S THAT IN THE FLYING SQUACK BALL?

THAT'S BRILOX, THE SONTARAN AMBASSADOR! MAKE SURE HE GETS A GUEST ROOM WITH A LEAKY ROOF!

WHAT ABOUT HIS ESCORT? AIN'T HE GOT ONE?

COURSE NOT. WHO'D WANNA TRAVEL TEN LIGHT YEARS WITH A SONTARAN? NOW HAUL YER CARCASS AN' GET 'EM ALL OVER TO RECEPTION.

FOR THIS TIME, OVER THE TINY, URANIUM-RICH WORLD OF DESRAULT THERE IS A...

BLACK SUN RISING

LATER...

REMA? COULD I TROUBLE YOU FOR ANOTHER TOWEL? IF I DON'T GET MY FUR DRY IT'LL BE MURDER BRUSHING IT!

I'LL NEVER KNOW HOW SOMEBODY WHO LOOKS LIKE A WEREWOLF CAN BE SO VAIN, WARDOG.

ANYWAY, SHOULDN'T YOU BE PAYING MORE ATTENTION TO OUR SECURITY ARRANGMENTS THAN TO YOUR COIFFURE?

WE NEED TO KNOW WHO THE THIRD PARTY BIDDING AGAINST US AND THE SONTARANS IS. THERE'S A LOT RIDING ON THIS DEAL.

I SUGGEST YOU CONCENTRATE ON YOUR BODY BUILDING EXERCISES AND LEAVE THE SECURITY TO ME. ZEITGEIST IS CHECKING THE OTHER ROOMS.

SO FAR, SO GOOD! THE SONTARAN IS TUCKED SAFELY AWAY IN THE EAST WING, AND I'VE YET TO DISCOVER ANY BUGGING DEVICES...

ALL I NEED TO DO NOW IS TO CHECK THIS LAST DORMITORY AND I SHOULD KNOW THE IDENTITY OF OUR MYSTERIOUS THIRD PARTY...

THE PARA-HUMAN KNOWN AS ZEITGEIST IS SKILLED IN ALL THE ARTS OF DETECTION. JUST THIS ONCE HOWEVER, HE DOESN'T NEED THEM...

EYES OF RASSILON! THOSE UNIFORMS!!

THEY CAN ONLY MEAN THAT THE THIRD AMBASSADOR IS A MEMBER OF...

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THE ORDER OF THE BLACK SUN? ARE YOU CERTAIN, ZEITGEIST?

CERTAIN AS DEATH MY LADY!

THAT MEANS THERE'S MUCH MORE DEPENDING ON THIS MISSION THAN WE FIRST SUPPOSED. I'D BETTER ARRANGE A WARP-LINK WITH GALLIFREY..

... AND THAT'S THE STORY FATHER!

THIS IS SERIOUS INDEED. WE KNOW THAT AT SOME TIME IN THE FUTURE WE ARE FATED TO BATTLE THE BLACK SUN. BUT NOT WHY OR WHEN!

PROCEED WITH CAUTION, REMADU! THE FATE OF THE GALAXIES COULD HANG ON TOMORROW'S TRADE DISCUSSIONS!

GOODBYES ARE EXCHANGED, THEN STATIC SETTLES LIKE SNOW OVER THE VIDEO-SCREEN...

BUT WON'T THE BLACK SUN PEOPLE ALSO KNOW OF THEIR IMPENDING WAR WITH THE TIMELORDS?

POSSIBLY NOT. REMEMBER, THE WAR IS ALMOST CERTAIN TO BE CAUSED BY EVENTS YET TO HAPPEN ON OUR TIMELINE.

PERHAPS IF WE MAKE PEACE NOW WITH THE ORDER, WE MAY AVERT THE WAR ENTIRELY!

POOR FATHER! IN THE TEN YEARS SINCE OUR SKIRMISH WITH THE FUTURE TIME BLACK SUN HE'S GROWN SO OLD. IT TOOK AWAY HIS YOUTH, WARDOG...

I KNOW, MY LADY. IT ALSO TOOK AWAY MY ARM!

ZEITGEIST AND I HAD BEST RETIRE TO THE SPECIAL EXEC'S DORMITORY...

"TOMORROW THREATENS TO BE A LONG DAY!"

THE TALKS HAVE GONE LIKE A DREAM, WARDOG. THAT OLD GENTLEMAN, THE BLACK SUN ELDER IS SO COURTEOUS AND AGREEABLE

I'M STARTING TO THINK EVERYTHINGS GOING TO BE ALRIGHT!

LET'S HOPE SO! HERE COMES ONE OF HIS HONOUR GUARD NOW...

MY LADY? I AM LORD ADAMATH, BLACK SUN REPRESENTATIVE FOR THE RIGEL SECTOR. I FOUND YOUR SPEECH ON GALLIFREYAN ECONOMICS FASCINATING...

AS A STUDENT OF GALACTIC ECONOMY, I WONDER IF YOU MIGHT TAKE THE TIME TO EXPLAIN SOME OF THE FINER POINTS TO ME..?

I AM ALWAYS PLEASED TO ACQUAINT MYSELF WITH ONE OF YOUR ILLUSTRIOUS ORDER, MY LORD...

ESPECIALLY ONE SO CHARMING AS YOURSELF. PERHAPS WE COULD RETIRE TO THE REST GARDENS FOR A WHILE? PLEASE EXCUSE US, WARDOG.

"GALACTIC ECONOMICS" WHY DON'T I EVER THINK UP WITTY OPENING LINES LIKE THAT?

BUT NOT EVERYONE TAKES THE LIASON AS PHILOSOPHICALLY AS DOES WARDOG.

HOW TOUCHING! GALLIFREY AND THE BLACK SUN WOO EACH OTHER LEAVING THE SONTARANS OUT IN THE COLD. HOW SAD IT CANNOT LAST...

YOU HAVE TURNED YOUR BACKS ON A SONTARAN, MY LORD AND LADY. AND THAT IS SOMETHING ONE SHOULD NEVER DO.

YET AS THE LONG DESRAULTIAN WEEKS DRIFT BY IT SEEMS THAT NOTHING CAN SPOIL THE GROWING RELATIONSHIP BETWEEN GALLIFREY AND THE ORDER OF THE BLACK SUN

...NOR THAT WHICH GROWS BETWEEN ITS AMBASSADORS

THE CONFERENCE CLOSES TOMORROW, REMA. IT SEEMS GALLIFREY AND THE ORDER WILL DIVIDE THE URANIUM RIGHTS BETWEEN THEM. I'M GLAD.

ME TOO. I WAS WORRIED ABOUT THIS MISSION, BUT IT SEEMS THE FRIENDSHIP BETWEEN OUR TWO GREAT POWERS IS FINALLY SECURE.

AND YOU AND I HAVE FOUND SOMETHING MORE THAN FRIENDSHIP.

THE LAST DAY OF THE TALKS...

.GAAAARGH!

DON'T BE ALARMED, MY DEAR. IT'S ONLY A PSY-SNARE. ALL IT DOES IS WIPE YOUR BRAIN CLEAN LEAVING A SMOOTH SLATE FOR ME TO WRITE ON!

MEANWHILE, IN THE REST GARDENS...

NOW THIS IS MY SORT OF VENUE... SUN, SOFT GRASS AND FINE CONVERSATION...

COBWEB? WHAT'S WRONG

MY TELEPATHIC LINK WITH MILLENIUM! IT JUST VANISHED... LIKE HER BRAIN DIED! SOMETHING'S HAPPENING WARDOG... I SENSE DISASTER!

"YOU'VE GOT TO DO SOMETHING!!"

ZEITGEIST AND COBWEB ARE CHECKING THE GROUNDS. THAT LEAVES THE CONFERENCE HALL FOR ME!

COBWEB IS THE BEST TELEPATH IN THE SPECIAL EXEC. SHE'S NEVER BEEN WRONG BEFORE. LET'S HOPE THERE'S A FIRST TIME!

AND SO, AS OUR TALKS DRAW TO A CLOSE, MAY I CONGRATULATE BOTH OUR BLACK SUN AND GALLIFREYAN GUESTS UPON THEIR SUCCESS.

IT NOW ONLY REMAINS FOR ME TO...

...FOR ME TO...

.. GOOD LORD.

MILLENIUM! NO!

OH NO! IT'S MILLENIUM... SHE'S IN SOME SORT OF TRANCE!! SHE'S ATTACKING THE BLACK SUN ELDER!

HER TIME ACCELLERATION POWERS WILL AGE HIM TO DUST IN SECONDS! NO SIGN OF HIS HONOUR GUARD... SO IT'S ALL UP TO ME!

MILLENIUM! STOP! YOU'RE KILLING HIM!

IT'S NO GOOD... SHE CAN'T HEAR ME! THERE'S ONLY ONE WAY TO STOP HER NOW!

TO TAKE THE LIFE OF A FRIEND IS A TERRIBLE THING FOR EITHER MAN OR PARAHUMAN TO DO...

FORGIVE ME, LITTLE ONE. I AM TRULY SORRY.

SNAP!

ESPECIALLY IN VAIN!

ADAMATH... I ...I'M SORRY...

REMA! WHAT'S HAPPENED HERE? I CAME A SOON AS I...

...OH MY GOD...

EPILOGUE...

HA HA! PERFECT! WITH GALLIFREY AND THE BLACK SUN AT EACH OTHERS THROATS, DESRAULT WILL BE ALL BUT FORGOTTEN!..

IT WILL BE SIMPLE TO SECURE THE URANILIM RIGHTS FOR THE SONTARANS!

HAPPY, BRILOX?

WHAT? WARDOG!!

OH NO...

OH YES, BRILOX. I'VE COME TO RETURN THIS BRAIN-WIPER THAT WE FOUND ON MILLENILIM IT IS YOURS, I TAKE IT?

NO, I INSIST... PLEASE DON'T THANK ME FOR BRINGING IT BACK...

IT WAS THE LEAST I COULD DO!

THE END.

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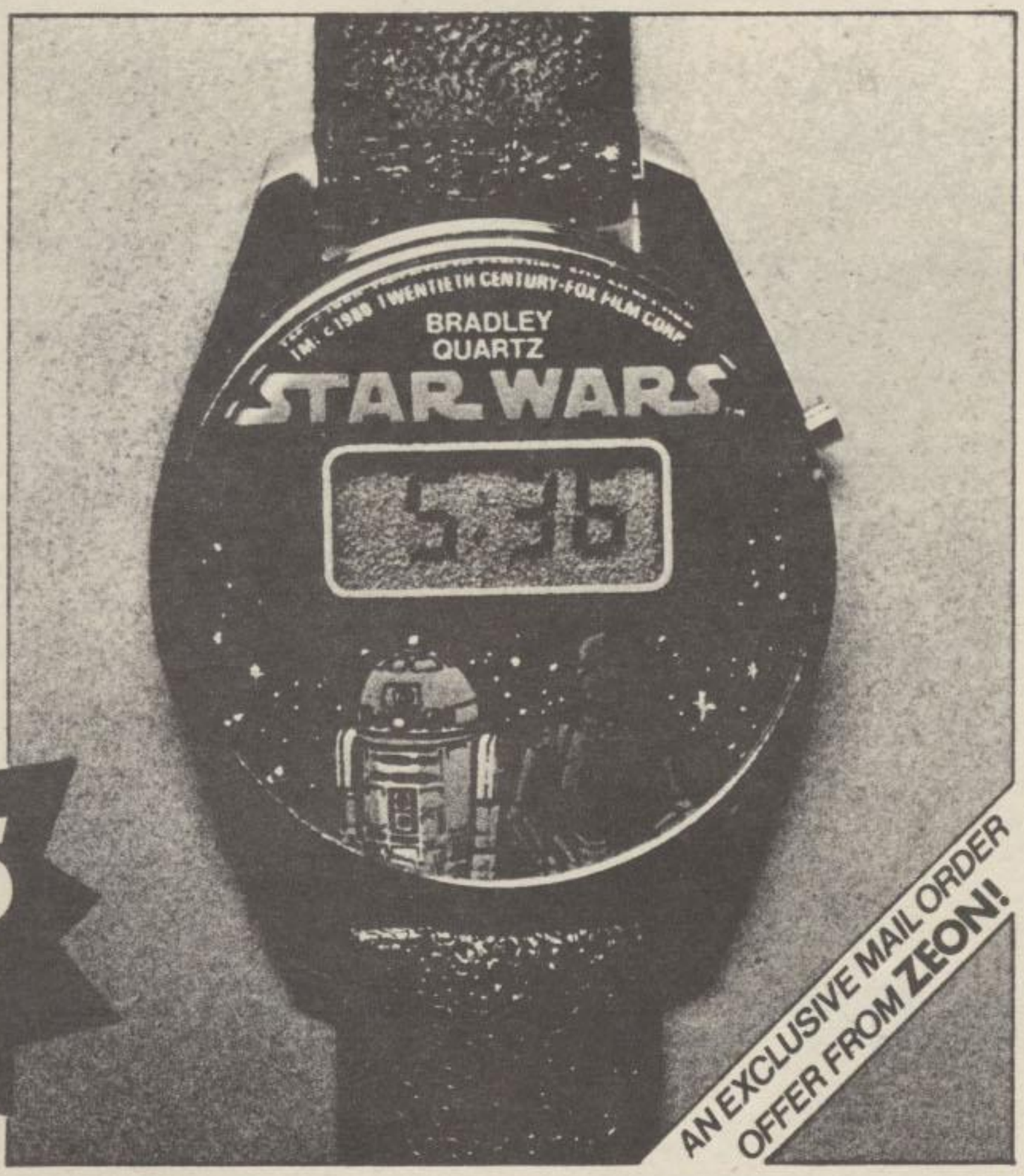

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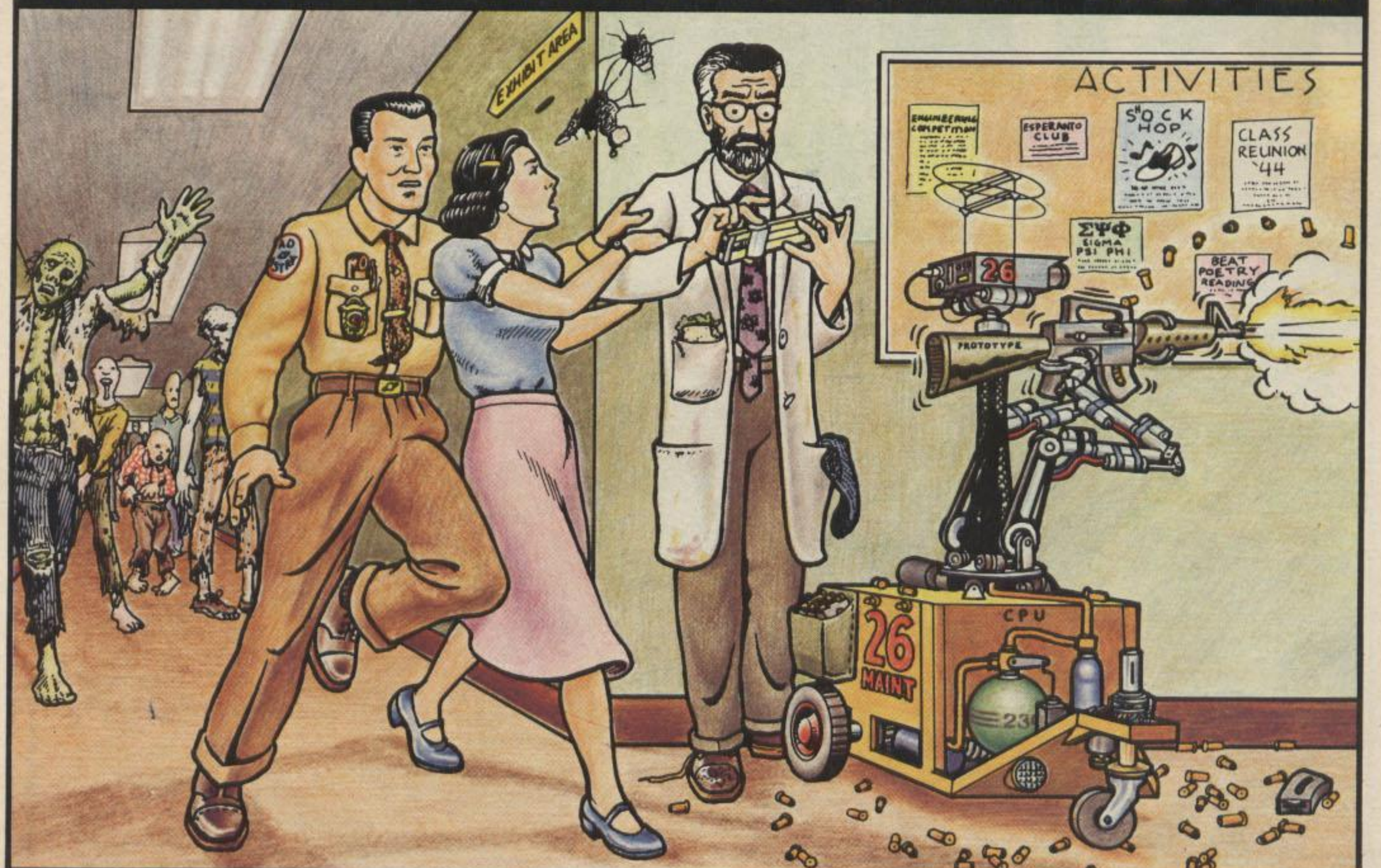

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